

Sets in Order

THE OFFICIAL MAGAZINE OF

SQUARE DANCING

FEBRUARY 1964

35¢ PER COPY



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RECORD CASES

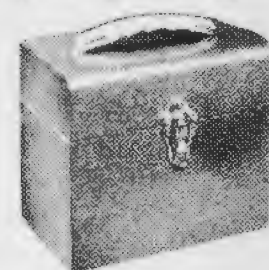
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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

As a comparatively new square dancer, our class graduated after 16 lessons and we are disappointed that there are so many experienced square dancers who "go for" this Hot Hash dancing. It seems like one is back in the '30's, with all the kicking and squealing, etc., that goes with this type of dancing.

It isn't a very pretty picture to see a grey-haired grandmother acting in such a manner, when one could be gracious and graceful on an evening of square dancing.

Mrs. I. Stone, Sr.
Riverdale, Ill.

Dear Editor:

... We've started the Seaside Squares with two squares and have a 3-square class in their sixth week so we feel that we're off to a great start. The majority of our club nucleus is composed of square dance friends from Europe, where we got our start in calling. We still find square dancers the greatest people this side of heaven!

The Overseas Dateline page is like news from home and of course, we enjoy seeing tidbits from many of our square dance friends in your columns.

Robert I. Bowie, CTC, USN
Pensacola, Fla.

Dear Editor:

I am 65 and past and Ann is 62 plus and the square dances we have tried to attend in recent months have been literal "rat races." Seemingly only about $\frac{2}{3}$ of the people danced over $\frac{1}{2}$ of the so-called dances. Several people admitted (unsolicited) to us that they were quitting because there was little grace and styling any more and that the eternally continuing addition of "basics" (?) made it impossible for the average dancer to keep up. They seemed to be quitting because they could not find a club that would go in for square dancing as it ought to be danced...

(More letters continued on page 42)



Bulletin No. 1

SETS IN ORDER

AT ASILOMAR

Make ready!

For the greatest square dance vacation of them all.

Summer Asilomar 1964.

Starting the afternoon of Sunday, July 26, and going through Friday noon, July 31.

If it's a fun-filled square dancing vacation you're looking for, plan to attend the National Square Dance Convention in Long Beach on Thursday, Friday and Saturday, July 23, 24 and 25. Then on Sunday morning enjoy a pleasant drive along California's beautiful coastline north to Carmel and Asilomar, the site of Sets in Order's annual square dance vacation.

The most beautiful surroundings, wonderful food and a program filled with dancing pleasure await those who attend. Here's the calling and teaching staff that will be ready to greet you:

Arnie and Jan Kronenberger

Bob and Roberta Van Antwerp

Ed and Dru Gilmore

Bob and Becky Osgood

Forrest and Kay Richards

Jack and Darlene Chaffee

You can't miss with a staff such as this. In addition, those of you with children will find that a full program of activities for the young people is provided. Send for your special illustrated brochure and application form today. Make Asilomar part of your 1964 square dancing enjoyment.

Sets in Order

462 N. Robertson Blvd.
Los Angeles 48, California

NEW SINGING SQUARE DANCE **"ME AND MY SHADOW"**

A new singing square dance written by Ruth Stillion while the Pete Lofthouse Band gives us smooth music with the ever popular Bruce Johnson calling.

Windsor No. 4828
(flip instrumental)



NEW ROUND DANCE

"HECKSAPOPPIN" — This new and fascinating "Team Dance" written and ably prompted by the author Al Brundage, where partners are kept throughout the dance, but teams intermingle on each sequence. It is a gay, simple, novel dance and different for everyone. Pete Lofthouse gives him perfect backing with the greatest music in the land.

Windsor No. 4694

JUST FOR  DANCING

Windsor Records

Windsor Records' beloved "Doc" Alumbaugh passed away early in January.

It was his desire that Windsor Records continue.

Under the production and directorship of Bruce Johnson, long a Windsor recording artist, we will continue to maintain Windsor's high standards of production.



Square Dance Date Book

- Feb. 1—U.S.D.B. Hosts Calif. Council Meeting
Bakersfield, Calif.
- Feb. 2—A-Square-D Sweetheart Dance
Palladium, Hollywood, Calif.
- Feb. 7-8—Winter Festival
Lane Co. Fairgrnds., Eugene, Ore.
- Feb. 8—4th Ann. Winter Carnival S/D Jamb.
Vernon, B.C., Canada
- Feb. 8-9—2nd Ann. Jamboree
RCAF Station, Clinton, Ont., Canada
- Feb. 9—13th Ann. Palomar S/D Jamboree
Oceanside, Calif.
- Feb. 9—2nd Ann. Squaws & Paws Wint. Carn.
Erie, Pa.
- Feb. 13—Vancouver Isl. S/D Assn. Vis. Caller
Dance, John Barsby H.S., Nanaimo, B.C., Can.
- Feb. 14—Vancouver Isl. S/D Assn. Vis. Caller
Dance, Esquimalt Jr. H.S., Vict., B.C., Can.
- Feb. 14-15—12th Ann. Round Dance Festival
Sheraton-Lincoln Hotel, Houston, Texas
- Feb. 15—Official Night Owl Dance
Fort Dodge, Iowa
- Feb. 15—Calico Squares Guest Caller Dance
Woodmoor School, Baltimore, Md.
- Feb. 15—Cactus Squares Camp-Out Sqr. Dance
Furnace Creek Ranch, Death Valley, Calif.
- Feb. 15-16—1st Annual Winter Wing Ding
Mary E. Sawyer Audit., La Crosse, Wisc.
- Feb. 16—Omaha Callers' Assn. Callers' Series
Dance, Riverview Park, Omaha, Nebr.
- Feb. 21-23—11th Ann. Calif. State S/D Conv.
Fairgrounds, Fresno, Calif.
- Feb. 28-29—Wichita S/D Fed. Spring Festival
South Seneca Armory, Wichita, Kans.
- Feb. 29—Cow Co. Casa Colina Ben. Hoedown
Memorial Audit., Riverside, Calif.
- Feb. 29—Benefit YMCA Square Dance
Peoria "Y", Peoria, Ill.
- Feb. 29—Whirl Away Square Dance Jamboree
Thermopolis, Wyo.
- Feb. 29—Spinning Wheel Jamboree
Johnnycake Jr. H.S., Baltimore, Md.
- Feb. 29-Mar. 1—Okla. Fed. Callers' Clinic
Sooner Hall, Oklahoma City, Okla.
- Mar. 6-7—17th Annual SWASDA Festival
El Paso, Texas
- Mar. 8—Visiting Caller Dance
Ranchland, Mechanicsburg, Pa.

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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462 North Robertson Boulevard
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Our truck goes to the Post Office every hour to give you this Instant Record Service. 99% of our orders are shipped the same day they are received. We have the biggest stock of Square and Round Dance Records in the U. S. — over a quarter of a million. Drop in and count 'em sometime.

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DIAMOND CARTRIDGE \$6.
BY AIR MAIL P.P.

DANCE RECORD CENTER

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NEWARK 14, NEW JERSEY



SINGING CALLS

LIDA ROSE — Sets in Order 141 *

Key: E flat Tempo: 128 Range: High HD
 Caller: Lee Helsel Low LB
 Music: 4/4 Shuffle — Piano, Accordion, Guitar
 Bass, Drums

Synopsis: Complete call printed in workshop.

Comment: Music is good and dance is very pleasant to do. Callers who are good singers will enjoy this one and should be able to put it over. Rating: S.I.O.

MAMA DON'T ALLOW IT — Windsor 4826 *

Key: E flat Tempo 128 Range: High HD
 Caller: Al Brundage Low LB
 Music: Standard 2/4 — Piano, Drums, Banjo,
 Clarinet, Bass, Trombone

Synopsis: Complete call printed in workshop.

Comment: A complete re-do of a dance released by this same label a number of years back. Excellent music and good dance patterns. Callers will have to be alert to the timing and may have to adjust for some groups.

Rating: ☆☆☆+

WHEN YOU WORE A TULIP — Hi-Hat 302 *

Key: F Tempo: 128 Range: High HB
 Caller: Wayne West Low LB
 Music: Standard 2/4 — Guitar, Piano, Bass, Drums

Synopsis: Complete call printed in workshop.

(Reviews continued on page 59)

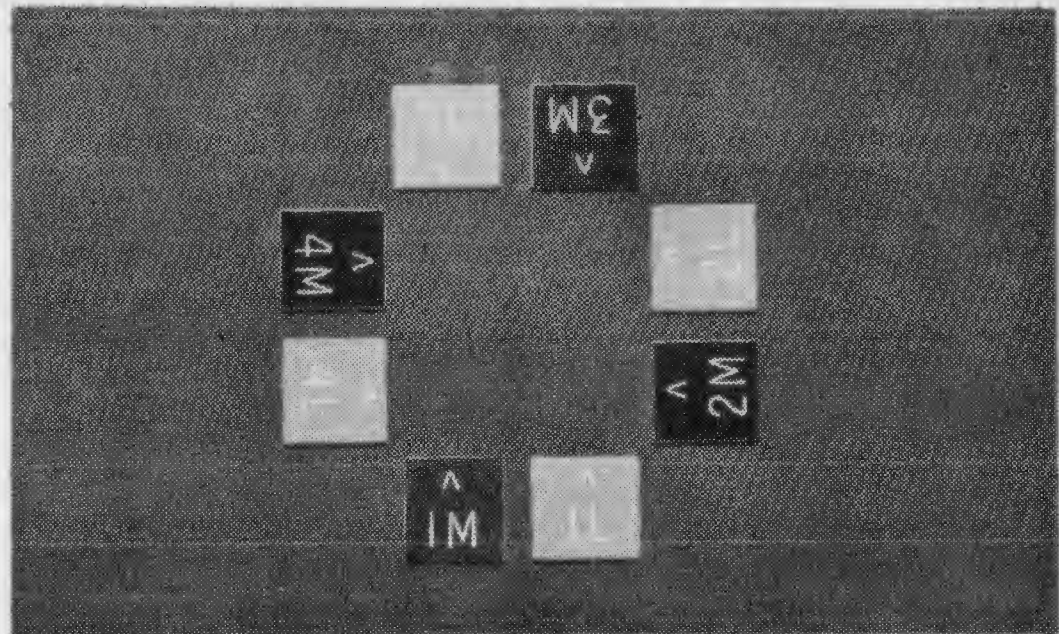
HF	
HE	
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HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

Callers FREE—Your Own Private Square



Just about the handiest thing you'd ever hope for is this set of plastic square dancers (shown at approximate half size). Colored blue for the men and red for the ladies, each one is marked with the position in the square and direction finder for simple analysis of all square dances — old or new.

This wonderfully handy square — available whenever you need it — is not for sale. We'd like to give it to you free. It's yours simply by sending in a new or renewal subscription to Sets in Order (\$3.70 for one full year). Here's an opportunity to renew your own subscription or to send in a new subscription for someone else, being sure to indicate that you would like the dancer-checkers sent to you — your order must be postmarked no earlier than Jan. 1964 (sorry, but no premium plan or reduced rates on this special offer).

If you enjoy Sets in Order, you can bet that your square dancing friends will enjoy it too and we're pleased to have this way of saying thank you for helping us make new friends.

Write to:

Sets in Order

462 N. Robertson Blvd.
 Los Angeles 48, California

Sets in Order HANDBOOK SERIES



A LIBRARY OF SQUARE DANCE KNOW-HOW

What is it you need to know? Do you want to start a new club or association? Would you like to be better informed about square dancing history or would you like to plan an after party for the local club? All of these things are covered by the Sets in Order Handbook series. It costs so very little to have the complete library and be informed.

SEE ORDER BLANK ON PAGE 41

ALSO AVAILABLE THRU YOUR LOCAL DEALER

Sets in Order 462 N. ROBERTSON BOULEVARD
LOS ANGELES 48, CALIFORNIA



AS I SEE IT

bob osgood

February 1964

DAY AFTER DAY, constantly throughout the week here at Sets in Order, we find ourselves busily occupied in putting together each new issue. Dances coming in from all parts of the country get checked out, style series and experimental lab features are prepared for the photographer. The different features written by members of the staff are collected, and news of interest to everyone in square dancing finally takes its place as the magazine begins to shape up.

Finally, with all the art work in, photographs assembled, typeset copy pasted into place, the magazine is sent to the printers. Then a few days later the first copy, its ink still wet, comes to our desk and mail sacks are loaded as each copy goes on its way to you.

We wait a few days and then the mail starts coming in; and what do the folks write about? Perhaps a word here or there about the experimental lab, a comment on some new dance, and a thought or two concerning some article. But invariably someone will write, "You know what we like best about Sets in Order? Your back page cartoon — that's what."

And so it goes.

Undoubtedly, there is quite a fraternity dotted throughout the square dancing world that makes a habit of starting at the back page first, then, as time permits, wades through the magazine, stern first.

Actually, we're only kidding about our annoyance. We're mighty proud of the Grundeen cartoons and they have become a type of hallmark with us over the years.

B.S.I.O. (Before Sets in Order) when we were working for a soft drink company in the publicity and public relations department, Frank Grundeen first introduced himself and contributed his special brand of cartoons to our company's sales magazine. In time we got to know

Frank rather well and one year managed to talk him and his wife, Ethel, into taking one of our beginner classes at the local high school.

We couldn't help but admire the studious attitude Frank took with the class. After each tip of instruction Frank would excuse himself from his square, move over to the sidelines, take out his small black notebook, sit down and busily make notes on the latest fundamentals he had just been taught. At least, that's what we thought he was doing.

One time we looked over his shoulder and saw that what he had actually been doing was capturing the action, comedy and pathos of the square dance class in his cartoon reporting style. We couldn't help but be intrigued. And when the idea for Sets in Order was born late in 1948, Frank's cartoons were definitely a part of our format.

So now it's been more than fifteen years — actually 182 cartoons later. Over the years you've met a good cross section of Frank's friends among the square dancers in our Beverly Hillbillies Square Dance Club. Unknowingly, they serve as his models.

Frank's usual routine is to send us a pencil rough of a proposed cartoon idea. Once approved, we just initial the corner and Frank



Over the years Frank Grundeen seems to have hit upon just about every subject that concerns square dancers.

takes over from there, putting the cartoon into final form for printing. In all these years we can only remember some six or eight cartoon ideas that we've had to turn down for one reason or another. Sometime when we're feeling real gay we'll be tempted to print even those so that you can laugh at them as we have.

Here We Go Again!

WHY IS IT, we keep asking ourselves, that *just about every country* in the world has a commemorative postage stamp out on that nation's folk dancing and the good old USA continues to ignore the fact that square dancing even exists?

Of course, I know that this sounds a bit like our eldest daughter who comes up with the, "Why can't I have a car, *every one* of my girl friends has one." (Actually, we know of two girls among her friends who own their own cars and perhaps three others that drive their parents' car on occasion.) Or, our youngest's, "Do I have to wear bobbie sox at our spring dance—*nobody* in the class except me is going to!" (Actually, we discovered that this was a sort of campaign conducted by all sixteen girls in the class and aimed at their respective parents. To date as far as we know, all are wearing bobbie sox.) And so, *every country except* the USA has its dance stamps; (well, we can name offhand maybe eight or ten of them).

It isn't as though we felt square dancing needed the publicity, rather it's the thought

that along with all the space achievements, famous Americans and scientific wonders we proudly acknowledge on our postal adhesives, we should also let other countries know that we do have an *American Dance*. True, some people say that it isn't a *folk dance*, but it is one of our country's greatest recreations. An estimated six million people take part in the activity and some ten thousand callers and teachers are constantly encouraging newcomers to join classes and take part in square dance club activities.

We always manage to get up on our soapbox on this subject whenever another nation comes out with a dance stamp of its own. This time the country is the Philippines. And, instead of just one stamp, it's a set of four. Each one features a different Philippine folk dance and all are in full color.

Oh, well, one of these days one of you will come up with an idea that will help to sell the thought of an American square dance stamp to our people in Washington, D.C.

A Good Time for Planning

THIS YEAR we're starting to beat the drums for square dance vacations a little earlier than usual. Possibly our enthusiasm lies in the fact that there are more square dance vacations scheduled this year than at any time since the beginning of square dancing's recent resurgence.

Starting on Page 12 we have more than

Four different values of stamps appearing alternately in a large sheet. Each portrays a different national dance of the Philippines. Note the square design which overlaps the center of the four.



thirty-seven listings for weekend and week-long sessions. Some of these listings actually represent as many as six or seven different sessions at the same site so all in all it appears that there will be at least 83 vacation camps during 1964.

Even with this number of listings the institutes will be able to provide a square dance vacation for just a fraction of the vast square dance population. Those who are fortunate enough to attend one this year for the first time will undoubtedly ask themselves why they waited so long to get in on the fun.

There is something rather magical about a square dance vacation institute. When you mention it to someone who has never been to such a camp, particularly to a person who is not even a square dancer, he'll think you're absolutely *nuts* when you tell him that "...you go to this place for six days and start square dancing soon after you arrive. Then you begin square dancing about nine each morning and keep at it all day until about ten-thirty or eleven at night. You only stop long enough to get a bite to eat now and then and to sleep a few hours at the end of each day..."

Of course the schedule is less rugged than it would appear on the surface. The folks who attend these vacations have been square dancing for some time. (An estimate we made at Asilomar one year was that the *average person* attending had been square dancing more than two and one-half years.) People who have been dancing any length of time learn how to pace themselves and find that they can actually "relax" while they're dancing. The callers and teachers who serve on the staff of these institutes learn also how to provide relaxing square and round dance programming.

And it's not all dancing. A friend told us once that he attended square dance camps regularly year after year so that he could enjoy meeting and talking to square dancers—an opportunity he found was missing in his square dancing at home. It's interesting to note that you actually spend more time with your square dance friends at a square dance institute where you eat, dance, relax and enjoy after parties together, than you do with members of your home club that meets twice a month—for a period of eight months.

There are also many thousands of square dancers who in the past few years have enjoyed a square dance weekend vacation but

who have never tackled a week-long institute. "Man, we had a ball!" they say, "But if we danced that hard and that steadily for two days, we just couldn't hold up the pace for a full week." Actually, in most instances a week-long square dance vacation scarcely resembles its weekend counterpart. As a rule, the longer sessions are spread out and present a more relaxed program.

Most square dance vacations, particularly those in the summer, provide supervised care for children. Although the parents may not see their young fry except at meals, they can enjoy their own program knowing that the youngsters are well taken care of and that the family is, indeed, sharing a vacation together.

Truly, you could ask for no greater enjoyment than taking part in one of these wonderful vacations situated in some of the country's most beautiful vacation areas. Why not select one or two spots that seem to interest you and write for brochures? Who knows, this may be *your year*.

"Doc" Alumbaugh, devoted friend of square dancing and owner of Windsor records, passed away January 7th. We haven't had the opportunity of knowing a more dedicated human dynamo than "Doc" and we've never ceased to wonder at his almost tire-



H. T. "Doc" Alumbaugh

less energy and unlimited enthusiasm. As square dance pioneers in the Southern California picture, "Doc" and Winnie conducted large classes for many years in the Arcadia area. In 1950 the great need for quality musical accompaniment for the squares and rounds prompted "Doc" to start Windsor Records. Throughout the years that followed he personally guided his company into the top bracket of the square dance record field. In addition to all of this "Doc" was one of the first callers to travel and call in other areas. He was largely responsible for the forming of the Southern California Caller's Association and throughout the years his love for square and round dancing never diminished. Through his records and his personal endeavors he has given us much of lasting value to remember and enjoy.

SQUARE DANCE

VACATIONS 1964



HERE IT IS only February, with the snow on the ground in many areas and yet we're starting to talk square dance vacations. However, from past experience, we find it's none too soon. Many large companies set their vacation schedules early in the year and if you hope to include in your plans a bit of square dancing, it's not too early to select your dates now.

As a matter of fact, as you're reading this, Sets in Order's annual winter square dance vacation institutes are under way at Asilomar. Of course, there's no snow on the ground and folks from many cooler climes will be on hand to enjoy the California sunshine. Make your plans now and include the kids in selecting your ideal vacation for 1964.

Jan. 31-Feb. 2—Sets in Order at Asilomar (Weekend), Pacific Grove, Calif. Marshall Flippo, Bob Page, Frank Hamiltons, Bob Osgoods. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif. 90048 (Filled)

Feb. 3-8—Sets in Order at Asilomar (Week), Pacific Grove, Calif. Frank Lane, Marshall Flippo, Frank Hamiltons, Bob Osgoods. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif. 90048

Feb. 21-23—Round-A-Cade, Yorktowne Hotel, York, Penna. Joe Turners, Frank Hamiltons, Singin' Sam Mitchell. Write Joe Turner, 6317 Poe Rd., Bethesda 14, Md.

March 5-7—Jekyll Jamboree, Stuckey's Carriage Inn, Jekyll Island, Ga. Harry Lackey, Irv Elias, Roger Chapman. Write Irv Elias, 1110 Elizabeth St., Waycross, Ga.

March 6-8—Spring Seminar of Round Dancing, Western Hills Lodge, Wagoner, Okla. Melton Luttrell, Frank Hamiltons, Jack Chaffees. Write Bernie Coffee, 4521 Meredith, Dallas 11, Texas.

March 26-31—Square Dance Easter Cruise to Nassau aboard Queen Elizabeth. Earl and Marion Johnston. Write Johnston, P.O. Box 223, Vernon, Conn.

April 24-26—8th Hacienda Roundance Holiday, Bakersfield, Calif. Bob Van Antwerp, Frank Hamiltons, Walt Woodhams, Forrest Richards. Write Frank Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif. (Waiting List Only)

Apr. 25-May 3; May 24-31; Sept. 6-13; Sept. 26-Oct. 4 (4 Weeks), Swap Shops and Fun Fests, Fontana Dam, N.C. Write Fontana Village Resort, Fontana Dam, N.C.

April 27-May 2—Nassau Square Dance Holiday by Jet. Write Al Brundage, 11 Dover Rd., Westport, Conn.

- May 1-3; May 15-17; May 22-24; June 5-7; Sept. 11-13; Sept. 18-20; Sept. 25-27; Oct. 9-11; Oct. 16-18 (9 Weekends)—Dance Camps, Chula Vista Resort, Wisconsin Dells, Wisc. Jack Stapletons, Johnny Roth, Bruce Johnson, Frank Lane, Ed Gilmore, Jim Brower, Louis Calhoun, Johnny LeClair, Joe Lewis, Date Fosters, Dave Taylor, Max Forsyth; Wally Schultzes. Write J. F. Kaminski, Chula Vista Resort Hotel, Wisconsin Dells, Wisc.
- May 22-24—6th Springtime Squares, Banner Lodge, Moodus, Conn. Bob Page, Dave Taylor, Lou Browns. Write Springtime Squares, c/o Banner Lodge, Moodus, Conn.
- May 29-31; June 21-27; June 28-July 4; July 10-12; July 31-Aug. 2; Aug. 14-16; Aug. 28-30; Sept. 4-7 (7 Weekends; 2 Weeks)—The Woodlands, Westfield, Mass. Dave Taylor, Ron Schneider, Johnny Roth, Curley Custer, Sam Mitchell, Johnny Davis, Dick Jones, Earl Johnston, Gloria Rios. Write Gloria Rios, The Woodlands, Westfield, Mass.
- June 1-21; Aug. 23-Oct. 10 (10 Separate Weeks)—Square Dance Vacations, Kirkwood Lodge, Osage Beach, Mo. Frank Lane, Marshall Flippo, Manning Smiths, Arnie Kronenberger, Frank Hamiltons, Max Forsyth, Ray Smith, Harper Smith, Ernie Grosses, Johnny Davis, Bob Fisk, Gene Arnfields, Bob Page, Red Warrick, Elwyn Freshes, Selmer Hovland, Jerry Washburns, Jack Jackson, Paul Tinsleys, Jim Brower, Johnny LeClair, Jack Chaffees, Sam Mitchell, Jack Stapletons. Write Square Dance Vacation Manager, Kirkwood Lodge, Osage Beach, Mo.
- June 14-19—Ed Gilmore Callers' College, Canton, Ohio. Write Ed Gilmore, Jr. 2071-B Reed Ave., San Diego, Calif. 92109
- June 19-21—Squaw Valley Weekend, Squaw Valley, Calif. Bob Page, Dave Taylor, Bill Barrs. Write Bob Page, 31855 Veril Way, Hayward, Calif.
- June 21-26—Flamingo "Daze," Flamingo Hotel, Santa Rosa, Calif. Manning Smiths, Bruce Johnsons, Lee Helsels. Write Flamingo Daze, 4509 Thor Way, Sacramento 25, Calif.
- June 26-28; July 24-26; July 26-31; Aug. 7-9; Aug. 9-14 (3 Weekends; 2 Weeks)—Square Dance Vacations, Greenbush Inn, Greenbush, Mich. Bill Gracey, Doug Rieck, Pete Noll, Bev Tallman, Bill Peterson, Larry Prior, Chuck Dillenbeck, Darbys, Lehnerts. Write Bill Peterson, 9216 Dixie, Detroit 39, Mich.
- June 26-28—Pre-Cade, Mt. Summit Resort Hotel, Uniontown, Pa. The Forrest Richards, Date Fosters, Joe Turners, Harley Smith, Bob Page, John Strong. Write Joe Turner, 6317 Poe Rd., Bethesda 14, Md.
- June 28-July 3—Dance-A-Cade, Mt. Summit Resort Hotel, Uniontown, Pa. The Forrest Richards, Date Fosters, Joe Turners, Harley Smith, Bob Page, John Strong. Write Joe Turner, 6317 Poe Rd., Bethesda 14, Md.
- June 28-July 3—9th Annual Square Dance Institute, Banff School of Fine Arts, Banff, Alberta, Canada. Manning Smiths, Lee Helsels, Joe Lewises. Write Quinn Ruthton, 1224 Kensington Rd., Calgary, Alberta, Canada.
- June 28-July 3—Ed Gilmore Callers' College, Glenwood Springs, Colo. Write Ed Gilmore, Jr., 2071-B Reed Ave., San Diego, Calif. 92109
- June 28-August 28 (6 Separate Weeks)—Boyne Mt.-Squarama, Boyne Mountain, Mich. Johnny LeClair, Dave Taylor, Jerry Haag, Jack Stapletons, Max Forsyth, Wally Schultz, Bruce Johnson, Bob Page, Johnny Roth, Johnny Davis, Jack May, Wayne Wylies, Ronnie Schneider, Sam Mitchell, John Hendron, Nortons, Lee Helsel, Bob Fisk, Jules Billards. Write Squarama, Box 5183, Grosse Pointe 36, Mich.

June 28-Aug. 29 (Nine Separate Weeks)—Peaceful Valley Square Dance Camps, Lyons, Colo. Leon Franks, Earl Thompson, Lennie Roos, Ray Quade, Danny Downs, Ben Baldwin, Al Paschka, Dale Wagner, Bill Barr, Ken Crow, Bert Rietz, Art Radoll, Jimmy Knight, Don Armstrong, Earle Park, Floyd Bohart, Bob Radford, Bob Osgood. Write Peaceful Valley Lodge, Star Route, Lyons, Colo.

July 5-Aug. 29—Rainbow Lake Square & Round Dance Institute, Brevard, N.C. Write Jim Pearson, 4534 - 12 Ave., No., St. Petersburg, Florida.

July 12-17; Aug. 9-14—Funstitute, West Point, N.Y. Write Al Brundage, 11 Dover Rd., Westport, Conn.

July 12-Aug. 9 (4 Separate Weeks)—17th Annual Rocky Mt. Square Dance Camp, Lighted Lantern, Golden, Colo. Ray Smith, Jon Jones, Willard Riddell, Sal Fanara, Gaylon Shull, Vaughn Parrish, Ernie Gross, Johnny LeClair, Al Brownlee and Wally and Maxine Schultz, Edna and Gene Arnfield, Charles and Bettye Proctor and Bob and Helen Smithwick. Write Paul J. Kermiet, Rt. 3, Golden, Colorado.

July 12-17—Ed Gilmore Callers' College, Glenwood Springs, Colo. Write Ed Gilmore, Jr., 2071-B Reed Ave., San Diego, Calif. 92109

July 26-31—Sets in Order at Asilomar, Pacific Grove, Calif. Arnie Kronenberger, Bob Van Antwerp, Bob Osgood, Ed Gilmore, Forrest Richards, Jack Chaffees. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.

July 26-31—Sets in Order Callers Institute at Asilomar, Pacific Grove, Calif., Ed Gilmore. Write Sets in Order, 462 North Robertson Blvd., Los Angeles 48, Calif.

Aug. 2-7—Canadian Capers, Nelson, B.C., Canada. Bob Page, Dave Taylor, Charley Cook. Write Bob Page, 31855 Veril Way, Hayward, Calif.

Aug. 10-14—Camp Instant Hash, Champion Danceland, Willow Lake, Ohio. Lloyd Litman. Write Camp Director, Tom Fitzgerald, 1127 Hazelwood, S.E., Warren, O.

Aug. 16-22; Aug. 23-29—5th Blue Ridge Square Dance Camps, Clayton, Ga. Jim Brower, Gordon Blaum, Jack Livingston, Tom Johnstons, Harry Lackey. Write Cross Trail Square Dance Center, 4150 S.W. 70th Court, Miami, Fla. 33155

Sept. 4-7—Kon Yacht Kickers Labor Day Square Dance Vacation, Conneaut Lake Park, Pa. Ron Schneider, Ralph Pavlik, Lloyd Litman. Write Kon Yacht Kickers, P.O. Box 121, Meadville, Pa.

Sept. 6-13—Fall Fun Fest, Fontana Dam, N.C. Write Fontana Village Resort, Fontana Dam, N.C.

Sept. 11-13—Squaw Valley Week End, Squaw Valley, Calif. Arnie Kronenberger, Bob Van Antwerp. Write Bill Stapp, 3000 La Via Way, Sacramento 25, Calif.

Oct. 2-4—5th Prudhomme's Canadian Roundance Holiday, Vineland, Ont., Canada. Walt Niezabitowski, Jack Chaffees, Van Van Sickles, Frank Hamiltons. Write Frank Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif. (Waiting List Only)

Oct. 23-25—9th Hacienda Roundance Holiday, Bakersfield, Calif. Bob Ferraud, Forrest Richards, Walt Woodhams, Frank Hamiltons. Write Frank Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif.

THE DANCER'S *Sets in Order* WALKTHRU

CLUB FUN THE INCOMPARABLE SAM STEAMFOOT

SQUARE DANCING has a new member-at-large. At least you can say he's large and he seems to be a "legitimate" member of several square dance clubs on the Eastern Seaboard. His name is Sam Steamfoot.

He does have a few drawbacks in that he can't dance; he never helps out with any club responsibilities; in fact he doesn't even provide his own transportation. On the plus side, he is well-dressed; he never offends by speech or action, and he never, never criticizes.

Sam, you see, is a six-foot, floppy dummy dreamed up by John and Peg Largey of Massa-



Sam with "mom" and "dad" Largey.

pequa, New York. For your consideration they offer his background, his construction and his instructions should any other club wish to create his cousin.

Last spring, the Largey's club, the Island Steppers, was host club for their Federation Dance and they decided to provide an extra door prize in the form of Sam. The lucky club winning Sam was requested to take him home and when they had tired of him to visit another club along with a full set of dancers from their own club AND Sam and present him to them. And so his travels began.

The following set of instructions accompanies

Sam wherever he goes:

"Every club needs new blood once in awhile, and here I am. My name is Sam Steamfoot;



Sam executes an Alamo Style with his usual careless abandon.

I'm the club member nobody wants. I don't dance too well but I sure do enjoy it. Now that I'm a member of your club, dance with me at least once each dance night and bring me to all Federation functions.

"When the caller says, 'Sam wants to dance,' you, my fellow club members, must dance with me. If you grow tired of my company (and most people do) simply dump me off on another club. To do this, first make a cardboard replica of your (excuse me, our) club badge, pin it on me, then visit another club on their dance night with a full square and give me to them. They in turn must do the same. Keep me traveling as fast as possible and help me collect these badges. If I return to your club, don't make a new badge, just put a gold star on the one I already have. You'll find them in my pocket.

"Keep a record of my travels on me at all times but keep me moving from club to club or you'll be stuck with me at the next Federation function.

"Please! Stitch me and stuff me when necessary.

"Now, let's dance!"

Sam's mother, Peg Largey, includes these

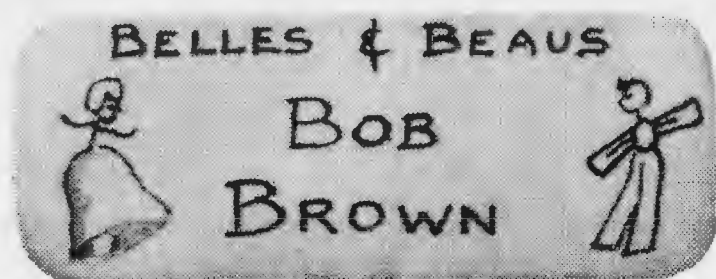
The WALKTHRU

instructions for sewing. Materials needed are the corner of an old large pillowcase (for the head), assorted buttons, a shirt, pants, socks, garden gloves, stuffing and an inexpensive Halloween type wig.

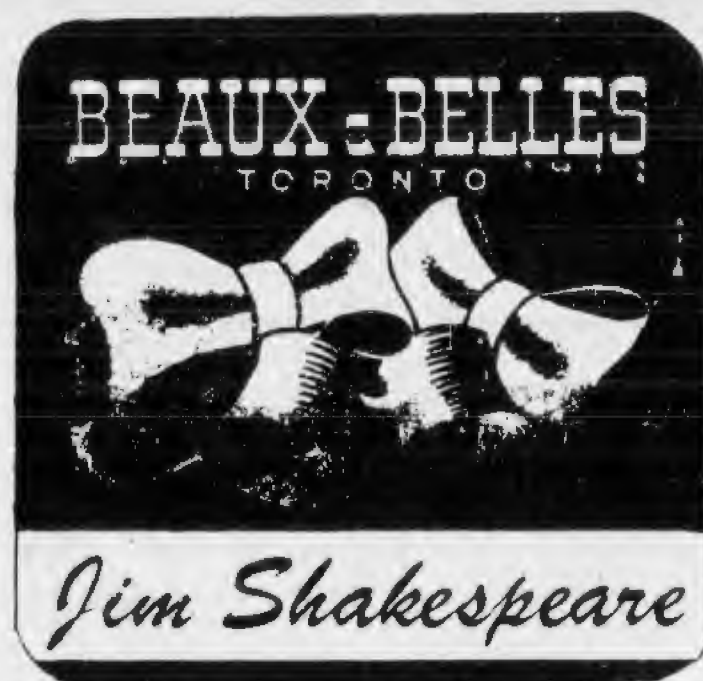
Stuff the socks, sew to trousers. Stitch back and forth to close the trouser legs at the cuffs. Stuff lower trouser legs, stitch across at the knees. Finish stuffing trousers. Sew bottom of shirt together and stuff separately. Arms are sewn at shoulders and elbows. Put shirt tails inside and sew shirt to trousers. Stuff head, sew on wig and button features. Attach gloves to sleeves but do not stuff. Hay, mixed with crushed newspaper, seems to make an ideal stuffing which is easy to handle but light in weight.

BADGES OF THE MONTH

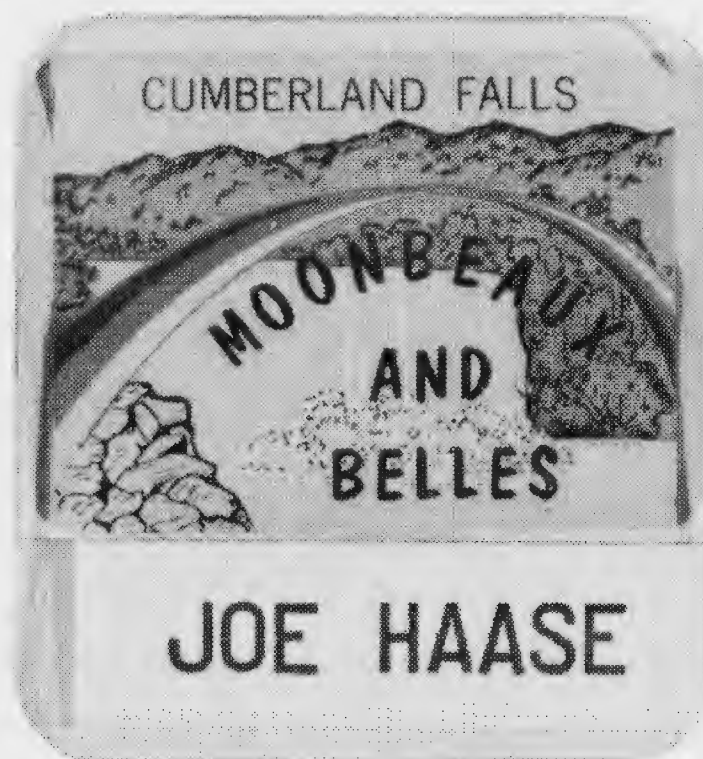
February and sweethearts seem to go hand-in-hand and so this month Sets in Order salutes a group of sweetheart sister-clubs. The amazing fact is that in all probability these square dance groups do not yet know they are affinity groups. One club dances in Texas, another in Kentucky and the third in Canada. It is just pure chance that they have selected club names with some similarity. Perhaps at some time in the future they may enjoy an opportunity of getting together.



Belles & Beaus — Houston, Texas. Just a little more than a year ago, a new club joined the square dance ranks in Houston and dubbed themselves the Belles & Beaus. A lady "bell" and a gentleman "bow" grace their leather badge. The lettering and drawing are accomplished with a wood burning set by a very generous and capable club member.



Beaux & Belles — Toronto, Ontario. This square dance club in its ninth year of dancing is justly proud of its badge designed by one of its charter members. The club name and symbol, ringing bells tied with generous bows, are highlighted in gold against a black background. The dancer's name is printed in black on a white insert at the bottom of the badge for easy reading.



Moonbeaux and Belles — Corbin, Kentucky. This square dance group has combined the Beaux and Belles idea with a phenomenon of nature which occurs once a month in their area. Along with Victoria Falls in Africa, the Cumberland Falls can lay claim to a monthly "Moonbow," a unique and beautiful occurrence. A replica of this event pictorially displays the club name.

Happy dancing and happy Sweetheart month to all Belles & Beaux clubs everywhere.

INITIATION INTO A SQUARE DANCE CLUB

One of the most memorable moments in the life of a square dancer might well be the time when he becomes a member of his first square dance club. And surely the anticipation of what lies ahead is doubly rewarded with the actual joys and friendships found within such a group.

The approach to the initiation of new club members may be serious or humorous, involve stunts or a ceremony, be handled during a dance or at a refreshment period. There is no set pattern to follow. However, it is interesting to learn how different clubs meet this need.

The following is a particularly lovely and well-thought-out Initiation Ceremony sent to us by the Gingham Squares of South San Francisco, California. The lights in the hall are turned off, with the exception of a small light to allow the president to read. Four large candles are placed on the floor. (If over-sized candles are not available, smaller ones could be used and placed on chairs or tables.) Square dance hoedown music is played in the background with someone tending it so that it can be turned up or down as is appropriate. Each couple joining the club is promenaded by a club couple (four people together) from the back of the hall to the front where the president is waiting. The following is spoken by the president:

"You.....(names).....have petitioned the Gingham Squares for membership. As you know, the interlocking squares are symbolic of square dancers. It now becomes necessary for us to embark on a journey to the four corners of the square. (Music up as they promenade to the first candle; music soft when they arrive.)

"You have arrived at the first corner of the square. Will you.....(names).....ignite the flame of friendliness? (Wait for candle to be lighted.) Square dancing is a common bond between us as friends. Wherever you shall visit, or whomsoever shall visit you, never let it be said that you were not friendly. As a token of your

visit to this corner you will receive a badge — the badge of the Gingham Squares. (Club couple pins badges on new members.) Please continue your journey. (Music up.)

"You have arrived at the second corner of the square. Will you.....(names).....ignite the flame of duty? (Pause.) As a child needs love, a tree needs water, so does a square dance fraternity need a committee of duty. When you are on duty never let it be said that you wished to be elsewhere. May you and those who follow you keep the flame of duty burning brightly. As a token of your visit to this corner of the square you will receive a list of duties expected of you when you are on a committee. (Wait for each to receive a copy.) Please continue your journey. (Music up)

"You have arrived at the third corner of the square. Will you.....(names).....ignite the flame of democracy? (Pause.) As our forefathers have done, so do we do the greatest good for the greatest number. It becomes your duty to offer ideas and suggestions at a Board of Directors' meeting. May you and those who follow you keep the flame of democracy burning brightly. As a token of your visit to this corner you will receive a copy of the By-Laws with which you will govern your club. (Wait for them to receive a copy.) You may now depart for journey's end. (Music up)

"You have now arrived at the fourth and final corner of the square. Will you.....(names).....ignite the flame of fun? (Pause) To achieve your purpose of uniting with us a high level of dancing enjoyment should be your goal. With this goal in sight our common bond as friends can be a source of good fun. Now I have nothing to give you as a token of your visit to this corner, but you, in turn, have something to give me—the sound of a square dancer having fun. (Here a cheer goes up led by the old members.) Now your journey is completed. Welcome to your club."

The WALKTHRU

A SQUARE DANCE INFORMATION SERVICE

Many months ago Sets in Order printed a tip-off from Grace Taft of Minneapolis that Standard Oil Company service stations across fifteen central United States had accepted an offer from square dancers to maintain a list of square dances in their immediate area. This information would be available to anyone who stopped and inquired directions from the service attendant.

Now Grace has taken the steps for extending this service a bit farther. Contacting the Standard Oil Manager of the Customer Relations Department in Illinois, she was furnished with a list of Merchandise Managers (Retail) of the regional offices. While the decision to accept any type of square dance directories in gas stations would have to be left up to these individual Managers, he felt they probably would be happy to ask their dealers to cooperate.

Should any square dancer or caller association wish to undertake preparing such an information card or directory, following is a list of names and addresses of Standard Oil Merchandise Managers to contact:

W. C. Kniefel, Lee Tower Bldg., Suite 900
5455 Wilshire Blvd., Los Angeles 36, Calif.

I. F. Pierce, 1330 West Peachtree St., N.W.
Atlanta, Georgia

C. E. Quinn, 20 North Wacker Dr.
Chicago 6, Illinois

H. J. Kaufman, 1201 East 38th St.
Indianapolis 5, Indiana

G. D. Carroll, American Bldg., Baltimore &
South St., Baltimore 2, Maryland

M. I. Hector, 16025 Northland Dr.
Detroit 35, Michigan

L. B. Kelly, 2800 Wayzata Blvd.
Minneapolis 5, Minnesota

H. E. Purdy, 114 East Armour Blvd.
Kansas City 41, Missouri

D. E. Alexander, 8400 Maryland Ave.
St. Louis 5, Missouri

B. J. Yarrington, 555 Fifth Avenue
New York 17, New York

A. J. Badger, 10 West Broadway
Salt Lake City 10, Utah

SQUARE DANCE PARTY FUN

ALPHABET MIXER

Ray Smith and Jim White from Dallas, Tex., are co-authors of a book on Party Fun and we are indebted to them for the following stunt taken from their collection. (This booklet may be purchased from them at 1509 West Page, Dallas 8, Texas.)

Participants: The whole gang, with one or two judges.

Props: Cards (17"x 22") with a large letter of the alphabet on the front, a sheet of paper stapled on the back. Cards should have a string attached to hang around the neck.

Directions: As the dancers arrive, hang a card around their necks. The object is to spell as many three-letter words in a given time as you can. For instance the word "cat" is spelled when three persons with their elbows linked together stand before the judge to verify the spelling. The word must read C-A-T to the

judge, not T-A-C. The judge will then write the word "cat" on the sheet of paper stapled on the back of each letter card.

Suggestion: Be sure to include more than one card for the most often used letters such as E and A. Also be sure to limit the time during which the game will be played.

A prize is awarded to the person or persons having formed the most words.



IDEA COUPLE OF THE MONTH

The Heartland Square Dance Federation, covering the area just to the east of San Diego, California, honors two of its dancers each month by designating them as "Couple of the Month." At each Federation meeting a member-club's name is drawn from a hat. This club then elects or appoints a couple to represent them in the "Couple of the Month" program.

The couple chosen is present at the next regular monthly meeting of the Federation to receive special badges which identify them as the "Heartland Couple of the Month."

In the ensuing month this badge gives them free admission to all member clubs. Their presence is announced, they dance a few tips and then proceed to another club. During the month they attempt to visit every club.

At the conclusion of their month "in office," they return their badges to the Federation and in turn receive a scroll commemorating their reign. A new couple then takes over.

The couples are chosen a month in advance so that they may receive recognition in the area publication, LOCAL SQUARES, and introductory cards may be printed up for them.

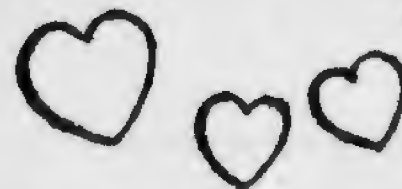
The idea, passed around as it is from club to club, enables 12 couples a year to be so recognized and certainly should increase friendships between member-clubs of the Federation.

GEMS FROM THE OTHER PUBLICATIONS

Timmy Turlay in Oregon Federation News

"...In examination of our method of selling the non-dancer to classes the emphasis is always on the friendliness and the good clean, wholesome fun that we as square dancers enjoy. But do we adequately prepare these new dancers for the rigors of the square dance world *after* graduation from class? This editor does not think we do, in many cases.

"Look over the crop of graduates and honestly ask yourself — are they fully versed in all the fundamental basics and styling and do they have the confidence in knowing that they can execute the basic commands on call at the average club level tempo? All too frequently we fear that new dancers are turned loose from class only to get 'clobbered' when they essay club dancing. And all too often we fear that they are thus graduated because of the pres-



The WALKTHRU

TIMELY A VALENTINE CENTER PIECE

An easy, do-it-yourself Valentine centerpiece for some table in your square dance hall can be made from two heart-shaped pans, such as you use to bake a Valentine cake. Place the pans together at right angles to each other (like two halves of a clam shell) and secure with a hinge of masking tape, both inside and outside along the edge where the pans meet.

Cover the outside of the top pan with red or white paper or material, holding it in place with scotch tape. Glue or tape a lace edging, a red ribbon ruffle or any decoration of your choice around both heart outlines.

Then with invisible tape or double-faced tape attach real or paper flowers to the inside of the top pan. Line the bottom pan with paper doilies and fill with cinnamon candies, red hearts, white mints, etc.

Pretty in appearance, good for nibbling and breath-takingly-refreshing, this bit of Valentine decoration will be enjoyed by club members.

(Thanks to *Good Housekeeping Magazine* for this suggestion.)

sure on the instructor to finish off his instruction because 'we need these people in our clubs as members.'

"If this is so, the club members are guilty of a disservice to the square dance movement in pressuring the caller to turn out an unfinished product. The membership dues and admittance fees garnered in this way for the few nights these people 'stick it out' are *not* in the best interests of our hobby... Please, dancers, if you must exert pressure, exert it to see that your caller's class is kept together until they've learned to dance — and exert the pressure on the caller to see that he does adequately teach his beginners. Then we'll see those faces that newly appear in the fall classes continue to appear as the smiling faces in your square next year and the year after and after and after."



National

JULY 23, 24, 25, 1964

SQUARE DANCE CONVENTION

PLANs FOR THE Lucky 13th National Square Dance Convention scheduled for Long Beach, California, next July 23-25, grow daily more stimulating. Imaginative ideas for increasing fun in every department at the Convention are pouring forth from the hundreds of dedicated workers in California — and all across the square dance land. Here's the latest, at press-time.

Tours and Teens. . . Sightseeing tours to the many fascinating spots which are easily reached from Long Beach will be provided. These tours are programmed primarily for the young folks who come to the Convention, but they are by no means restricted to them. Tours will go to Disneyland, Knotts' Berry Farm and Marineland, the latter tour to be combined with a harbor cruise. Tours will leave from the Long Beach Arena, where much of the Convention square dancing will take place, daily at approximately 9:30 A.M. and return by 5:00 P.M. Chaperones will be provided for those youngsters not accompanied by parents. Side trips can be scheduled to such places as Griffith Park Observatory in Los Angeles, movie and television studios, Catalina Island, etc. Information and brochures on the many points of interest in the area may be had by writing to Ernie Hope, Director of Tours, 1577 W. Spring St., Long Beach, Calif. 90810.

Evenings will be devoted to dancing a full 5 hours every night — 7:00 P.M. to 12 midnight on an outdoor wooden floor adjacent to the Long Beach Arena. It will afford a full view of the harbor. Here top callers (of any age) for teens will be scheduled, with dancing in the area open to all ages. Round dancing will be included between tips.

The teen after party will be held Friday night starting at midnight and ending at 2:00

A.M. There will be dancing, refreshments and favors for all at a very nominal charge.

The pre-teens are also included in the Convention with a special program of dancing and exhibitions. More than 1500 young people are expected to participate in this 3-hour program starting at 2:00 P.M. Saturday on the upper floor of the Long Beach Auditorium. Coordinator of the teen program is Earl Illian, 1002 Tujunga Canyon Blvd., Tujunga, Calif.

One Hundred Per Cent Clubs . . . The first club to register 100% attendance for the National was the Happy Hoofers of Monterey Park, Calif. Four more clubs have followed thru, also with 100% attendance. Californians should note that the National Convention will send a couple to local clubs to register dancers, upon request. People to contact for this Convention service are Larry Smith, Tel: 866-9879 (Lakewood); or Jerry Johnson, Tel: GA 3-3507 (Long Beach).

Parking . . . For the greatest convenience a parking lot one block north of the Long Beach Arena has been obtained to accommodate 1600 cars, either on a one-day or three-day "in-and-out" basis. Other lots are also being investigated and a shuttle bus service set up to meet trains, planes and to provide other needed transportation.

Information Booths . . . Information booths will operate outside the buildings used for the various Convention activities, in order that dancers may be directed quickly and efficiently.

Exhibitions . . . Maria Fielding of San Diego has accepted the post of Director of Exhibitions at the National. She has built an enviable reputation for her similar role at many of San Diego's large square dance gatherings.

Registration . . . All square dancers planning to attend the National at Long Beach should register *promptly*. Use the form in the December issue of *Sets in Order* or write Director of Registration, Box F, Bellflower, Calif.

Be part of the Lucky 13th -



- Dance on our Shore in '64

ROUND DANCING SEEN AS A WONDERFUL HOBBY

By Jules Billard, Washington, D.C.

PEOPLE who square and round dance often are blind to some of the real satisfactions they enjoy. That's the opinion of Leon Trainer, of Bethesda, Maryland.

Leon ought to know. He's blind himself. Glaucoma robbed him of his eyes in 1951. But he learned to round dance six years ago and now his sightlessness enables him to "see" benefits in dancing others unwittingly overlook.

"Togetherness, for one thing," explains his wife Ann. "That's a much overworked word these days, but it has come to mean a lot to us — thanks to rounds.

"Before Leon became blind, our hobbies separated us. He was keen on photography, I was wrapped up in nurses' aide work. Then his handicap made joint activities difficult — we couldn't watch TV together, play bridge, go to movies, or share the fun of seeing our younger son play baseball. But dancing brought a whole new world to us."

Oddly, it was a high school baseball game that indirectly brought the Trainers into rounds. Two spectators there struck up an acquaintanceship. One was Anne Trainer, the other Dottie Billard, round dance teacher and also a doting mother of one of the players.

The subject of rounds cropped up in the conversation. And ultimately — helped along by the urgings of a mutual friend of the two couples — the Trainers signed up for a class. Today they belong to three round dance clubs, take part in festivals, and are a dancing inspiration to struggling beginners. They have even helped many by conducting practice sessions in the Trainer recreation room.

Leon and
Ann Trainer
enjoying their
round dancing.



Acceptance in a sighted activity means a lot. "We could be very isolated, you know — or confined to pursuits and organizations exclusively for the blind," Anne says. "We even used to skip vacations because there wasn't much we could do; pounding boardwalks or climbing mountains can be both monotonous and hard work for the handicapped. This year we attended the Golden Triangle dance vacation in Norfolk, Virginia, and had a wonderful time.

"Then there is the feeling of accomplishment. Everyone who dances achieves this, whether they realize it or not. But perhaps to us it means just a little bit more.

"And, of course, there's the just plain fun that comes from dancing. And the friendships — the everyday heartening proof that people are GOOD! Often while I am trying to figure out a way to handle a situation gracefully — like carrying two trays in a cafeteria, or Leon and the men's room problem in a strange place — someone appears at my elbow and the awkwardness passes.

"Round dancing has contributed so much to our happy life."

It has given the Trainers an outlet for creative talent, too. Both have musical backgrounds; Leon plays several instruments, even taught himself to toot a saxophone after he lost his sight. Recently they have combined interests in music and dancing to create rounds, among them "Rhythm in the Rain" on a Grenn recording.

Jules Billard, an enthusiast in the Capital area, is a member of the Senior Editorial Staff of The National Geographic Magazine.

OVERSEAS DATELINE

Taiwan, Formosa . . . Embassies on this island are accustomed to holding International Teas at which each puts on something typical of their country. The U.S.A. never seemed to be able to dig up anything until Lt. Griff Griffiths, a caller from Long Beach, Calif., took up his station there. There was a great flurry of excitement when it was discovered that he had a square dance group going. They were pressed into service — and they were only up to Lesson 8! Much confusion reigned in trying to get the dancers from their base to Taipei but finally a bus was hired by the dancers. Madame Chiang Kai-shek was in the process of leaving the party on this particular occasion but when she heard the square dance music she came back and had a chair placed right in front, making the dancers so nervous they almost blew the whole thing. All went well at last, however, and it was one of the most successful tea-party programs.

—Helen Davis



Pictured are members of the Lister Square Dance Club in London, England, when they were visited by the Globe Swingers, a group of American Square dancers touring Europe.

England . . . The club at Cheltenham, Swinging Squares, started a few years ago when some English and American enthusiasts used to get together wherever they could to dance to records. Now there are over 60 members and meetings are held every other week. Ed Ridder is the instructor. American members come from many different states; British dancers from various parts of Great Britain.

—Geoffrey Furniss

Puerto Rico . . . Square dancing is active at Ramey A.F.B. in Puerto Rico. Thanks to the



efforts of Doris and Lester Blackard, the Tropical Twirlers was organized. Four squares strong, they are a welcome sight to square dancers newly transferred to the island. Visiting dancers are welcome to dance with the Twirlers.

—Capt. Don Reynolds

Germany . . . Another first was scored for square dancing when the Gelnhausen Hoppers Square Dance Club was invited to participate in the Annual Gelnhausen Schelmenmarkt Folk Festival. This was the first occasion that Americans had been invited in this capacity to this Festival. The Hoppers, formed and taught by Sergeant Major Chuck Trimble of the 3rd Armored Division and his wife, Ruby Jean, is composed both of local Germans and members of the Division's Second Brigade. The club was given a 15-minute spot and Herr Franz-Carl Plor explained a little of the history of the American Folk Dance. He called Sugar Blues and a pattern dance. The Germans were particularly delighted with Sugar Blues as they knew the tune and were surprised to hear it called as a square dance.

Officers of the Soellingen Swingers at Baden-Baden are Gerry Regher, Phil Laurin, Ray Toth, Roger Neil and Larry Guinard.

—Ivy Laurin

American square dancers stationed at Gelnhausen, Germany, dance happily at the Schelmenmarkt Folk Festival.



WE CLIMBED MT. FUJI AND SQUARE DANCED AT THE SUMMIT

By Lucy Ehlinger — Camp Zama, Japan

When it comes to doing the unusual, square dancers manage, somehow, to get in on the ground floor. Dancing in a castle, in an airplane at 40,000 feet or on a steamer cruising down the Rhine River are just mild examples. Last year a group of dancers stationed in Japan pulled a unique one out of the hat. Here one of the dancers tells about it.—Editor.

WE OF THE MERRY MIXERS at Camp Zama have established a "first" in square dancing here in Japan and are wondering if any other clubs have members as ambitious as 22 of ours who climbed Japan's sacred Mt. Fuji-yama last summer and square danced on its summit.

When the idea was put before the club it met with overwhelming enthusiasm. Everyone began making plans or regretting they couldn't go. It was to be *the* stunt of the year. Well, it was. We've been there and we did it.

The day of the climb, last August 4, rolled around sunny and hot. It was 85° outside and it just went against the grain to take socks, gloves, raincoats, sweaters, etc., and pack them along with foot powder, aspirin, band aids, flashlight, Kleenex, chapstick, camera, film, canteen, lipstick, etc. etc. All of this was supposed to be placed in a "compact little bundle."

By the time we arrived at the Sagami-hara Theatre parking lot, where we were to meet the bus, we almost failed to recognize the group standing around in the shade. Such get-ups you never saw. Outstanding were the number of dark glasses, straw hats and ladies in boys' tennis shoes. 'Twas a motley but gay crowd that climbed aboard the bus at 10:15 A.M.

Away we went, as excited as a group of kids going to a circus; only we had ours along. I don't know which road we took but it was dusty, bumpy, and busy, right beside a new concrete highway that nobody was using.

We all sat as near the front as we could and put our gear on the empty back seats. We

hadn't even shaken off the dust of Sagami-hara before someone started eating, producing a chain reaction. Soon there was a traffic jam in the aisle as people began lurching to the back of the bus for nectarines, peaches, pickles, sandwiches, candy, etc.

After we had been traveling for about two hours we stopped at a filling station with facilities, then back into the bus we piled and drove on. By this time Mt. Fuji seemed very close so the cameras were clicking and the excitement was rising. We reached the Fuji-Yoshida trail at about 1:30 P.M.

At the station we were told we would have a two-hour wait for a bus to the 5th station. One of our members, with Mary Ueshima as interpreter, began trying for a way to overcome this problem. After much jangling and jabbering we were told to board a special bus. Meanwhile we bought sticks with jingling bells attached to them.

The bus should have held about 40 people but the Japanese people can really pack. Besides our group, there were square dancers from Yokohama, sailors, marines, etc., until the bus held about 75 people total.

Away we went, just flying, over this "cow trail." It soon became apparent that the springs in the bus had given up long ago because when we hit some of those holes, *we felt them*. It was so crowded that from the back of the bus where I was, I could see only one of our group, standing because even the aisle seats were filled.

We arrived at the third station and had to get in line for the next bus. Here we took stock of ourselves and found that we were very, very dirty and it was still hot. When the bus arrived it turned out to be a 4-wheel drive and much smaller than the one we'd just left. Surely, I thought, we can't possibly all get into this little bus. We did. Don't ask how; the other bus was spacious compared to this one. Again the bus climbed the mountain side so steep we were afraid we'd tip over backwards.

When we finally arrived at the 5th station we climbed out and found the weather just



Part of the group of 22 Merry Mixers who climbed Mt. Fujiyama to square dance on top. The mountain's crater can be seen in the background. Foreground, right, is caller Scotty Scott holding his transistor record player.

comfortable. It was 4:15 P.M. and we began the climb to the 6th station. Here we were tested — and found wanting — in stamina. The slightest incline was a chore. It didn't help a bit to have a Japanese man following a few steps behind us, leading a horse. Each time someone gasped or faltered, he was right there to let us ride his nice horse — for 500 yen.* The smart ones did ride the horse to the 7th station.

We were told that we had "hotel reservations" at the 8.2 station so we knew we had to get that far before we could quit for the night. We reached the station by about 8:30 P.M.

You would have to see that "hotel" for yourself to believe it. It is comprised of two rooms, one about 20' x 20'; the other about 20' x 30'. In the smaller one there were 6-foot wide shelves built the entire length of two walls. They were curtained off and with a futan (sort of a quilted pad) on them became bunk beds. They were full when we arrived so the

thing to do was lie on a futan on the floor and cover with another futan. Ordinarily, two people could sleep comfortably on one futan.

This particular night was different. There were so many people wanting beds that "Papa-san" made the most of his room. He lined the futans solid, covering the entire floor. He placed people on them, alternating heads and feet so that no matter which way you turned you rubbed your nose on someone's feet. He put four to a futan and when we were all placed Papa-san told us to be quiet and sleep.

What a laugh! There were people coming and going all night and the door was as squeaky as the brakes on Japanese bikes.

By 12:30 A.M. it had become apparent that no one was going to get any sleep on the hard futans so one by one we began getting up to start the climb again. As soon as we did, Papa-san would put somebody in our place.

It was cold when we started climbing and the gloves and extra sweaters felt good. The moon was not bright but the stars were out and it was clear. We had a shortage of flash-

*approximately \$1.35 American

lights and the trail by now was crowded with Japanese climbers so we got separated and some waited for daylight before going on. The first of our clan reached the top at 4:00 A.M. and by 8:00 A.M. all were on top. It was very cold and windy and we were tired and hungry.

There was a beautiful sunrise up there at the 12,395-foot summit—a complete cloud cover at about 9,000-foot level but clear where we were and as the sun rose, the sight was breathtaking.

We found a little hut where we could buy hot green tea and get out of the wind, so we made a breakfast of tea and C-rations. We got a bit thawed out before we tried dancing.

We found a reasonably level spot beside Mt. Fuji's crater and our caller Scotty (S/Sgt. W. C. Scott), cranked up the transistor record player. He first put on a hoedown and called a bit of patter. Next he played Kingston Town and we tried to keep up but it was very difficult. There's no air up there! (A real "high

level" dance.) After that we took pictures, bought souvenirs, etc., before the climb down.

We came down the sand-ski which consists of lava ash about the consistency of gravel. It is very steep and the ash is about ankle deep. You take one step and slide two. Also you have to lean 'way back to stay in an upright position. Going down the sand-ski is the best way to get off the mountain but it is very dusty. If we thought we were dirty before, you can imagine how we looked by this time.

At the 6th station we rested, wiped off the top layer of grime, drank luke-warm orange juice and began the trek to the 5th station where we would catch a bus back down to the first station.

On our trip home we slept most of the way and nobody dared even to mention Mt. Fuji. Later, however, after a hot, soapy bath and some sleep we were able to say, "I did it and I'm glad." We added, "but I'll never climb that mountain again."

FOREIGN VISITORS TO U.S.A

SEE SQUARE DANCING IN ARIZONA

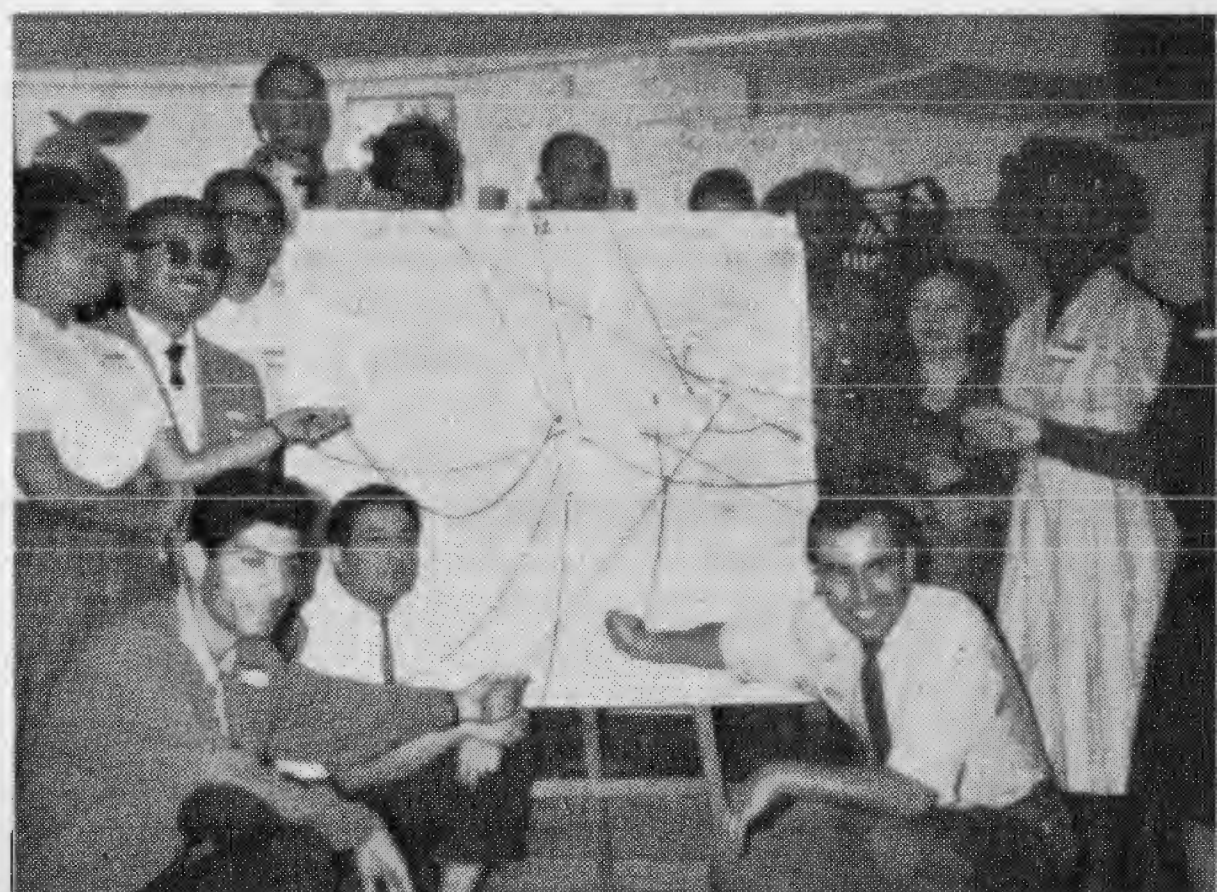
Twice during the past year square dancers in Tucson, Arizona, have been called upon to demonstrate their favorite hobby before visitors from overseas. The first group was a party of United Nations delegates who were touring the United States and they specifically asked to see a square dance. The Chamber of Commerce asked the Old Pueblo Square Dancers to provide the demonstrations; Richard Kuykendall, association president, assembled the dancers with Marie Gray, George Waudby and Clem Marcoe calling the tips. The guests also participated in the square dancing and were asked to autograph wall tiles in their native writing at the Tucson Square Dance Barn.

Later in the year a similar dance was held in the barn for a group of foreign exchange teachers taking a 3-month course at the University of Arizona, studying American ways of teaching. Representing 18 countries around the world, they, too, wanted to see, participate in and learn a little about the typical American folk dance. Clem Marcoe, Marie Gray, Ed Fraidenburg and Mike Santo did the calling,

with the Joe Parkers on rounds. The teachers joined in to do Patty Cake Polka and other dances. They, too, autographed wall tiles for the barn, also marking their respective countries on a large world map.

Once again square dance friendship and hospitality broke thru all kinds of social, language and economic barriers to accentuate their importance in our modern world.

Foreign exchange teachers who danced with the Old Pueblo Square Dancers mark their respective countries on a large world map.



STYLE SERIES:

HOW WELL
DO YOU KNOW
POSITIONING?



AS WE'VE SEEN in past series, it's not always the most difficult maneuvers that give us trouble. Often the simplest figures, if not followed through to their correct completion, may put the entire square into confusion. For that reason it's important to be sure that we have the simplest basics well in mind. Starting with two facing couples (1), we ask you the question, "What would you do (and with whom) in the following nine movements?"

- A. Do Sa Do
- B. Star Thru
- C. Left Star Thru
- D. Box the Gnat
- E. Swat the Flea (Box the Flea)
- F. Frontier Whirl (California Twirl)
- G. Whirlaway with a Half Sashay
- H. California Whirl (Turn the Corner under)
- I. Swing

Think of yourself as the man (X) or lady (O) and check the following pages to see if you are correct.

A. Do Sa Do—The description of the basic indicates that each person will do a Do Sa Do with the person **he is facing**. In this case each of the dancers does a Do Sa Do by passing right shoulders with his opposite, moving around and behind, then passing left shoulders with that same person and backing up to home position. For best results avoid spins.





B. Star Thru—You work with the person you face. In this case our facing dancers disregard their own partner and the man gives his right to his opposite's left and the two change places and end as partners to face in a new direction. To be safe, just remind yourself: "I star thru with the person I face." Often the call will help you find that person.



C. Left Star Thru—A Left Star Thru is done with the person you face. Disregarding all others the man takes his opposite's right hand in his left and the two change positions and facing directions and end as a couple. Here again, if there's a problem, the call should help.



D. Box the Gnat—This is always done with the person one faces. The man and lady simply take right hands and as the man walks around the lady left face turns under his arm so that the two end facing each other having changed positions. This simple movement perhaps causes more confusion in its final facing direction than any other.

E. Swat the Flea (Box the Flea)—This too is done with opposites. The two facing dancers extend left hands and as the man walks around the girl ducks under doing a right face turn so that the two end facing each other having changed positions.

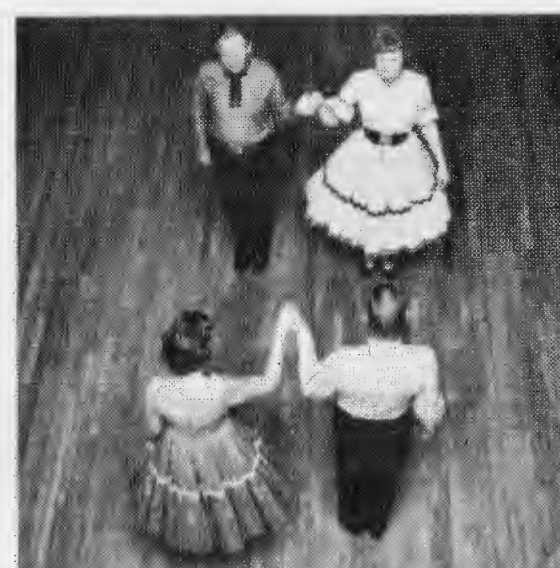




F. Frontier Whirl (California Twirl)—This is done by a man and with the lady on his right side. The two simply join inside hands (man's right and lady's left) and as the man walks around, the girl ducks under so that the two have changed facing directions but retain the same relative partner position. Incidentally, both dancers must move, not just one.



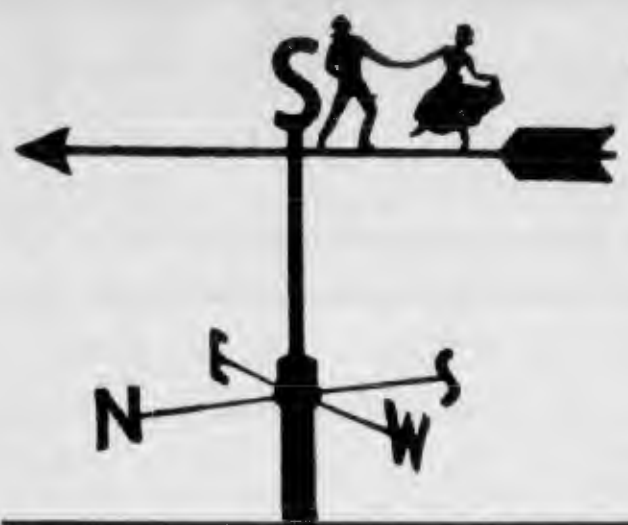
G. Whirlaway with a Half Sashay—This movement is done with one's own partner. The man rolls his torso from his right side to his left. As the girl moves the man does a side step to the right so that, when finished, the two will simply have exchanged places.



H. California Whirl—While in half-sashayed position (or under any condition where the man finds a lady on his left) the two dancers so related, join inside hands and, as the man walks around, the girl ducks under until the two have changed their facing direction. The lady is still on the man's left—or in the same relative facing position.

I. Swing!—Of all eleven examples this is the only one that needs further directional command. A person needs to know with whom he is to swing. In the case of our two facing couples the man will either swing with his partner or with his opposite.





'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Nevada Notes

Newly elected officers of the Northern Nevada Callers' Assn. are Paul Tramble, President; Howard Shoemaker, Vice-Pres.; and Virginia Waller, Sec.-Treasurer. All of these people reside in Reno where the monthly meetings of the association are held in Tom Zeme's Sunshine Service Garage. As Tom's dances are held there, too, it is without a doubt the cleanest garage in town! Besides striving for better teaching and calling methods the association holds 5th Saturday hoedowns whenever the calendar allows.

—Scotty Norris

Arizona Amblings

Harriet Kline of Phoenix was honored recently with a write-up in the writers' journal, Editor and Publisher. Under the heading, "Syndicates," the article describes Harriet's work with her weekly square dance column titled, "Your Corner Lady." Harriet, who has been a square dance enthusiast and round dance teacher for a number of years, does a nice job for the activity with her crisp and interesting column, which first appeared in the Arizona Republic, a Phoenix newspaper, in 1950 and ran for 11 years. It now runs in Home News, a Phoenix weekly; Suburban Life newspapers in the Chicago area; the Pittsburgh (Pa.) Progress; the Parksburg (Pa.) Post in suburban Philadelphia; and the Rapid City (S.D.) Daily Journal.

Texas Talk

Manning and Nita Smith of College Station are booked for the 17th Annual SWASDA Festival in El Paso on March 6-7. Manning will call the Friday night warm-up dance; preside over the Saturday morning workshop and, with Nita, conduct the couple dance workshop on Saturday afternoon, which sounds like he'll be a busy boy. The Saturday night "Grand Gala" will be held in the County Coliseum with local callers and Manning again doing the honors. An After Party supper will be given at Bassett Center Wyatt's Cafeteria, with dancing in the Community Center next door continuing until

goodness knows when. For more information, write SWASDA, P.O. Box 9081, Paisano Annex, El Paso, Texas.

—Kay Woodward

Belles and Beaus Club of Houston dance every Saturday night at Woodland Park. President of the club is Robert Reddehase. Club callers are Charles Scott, Oliver Eichelmann, Dick Hedges and Harry Finer.

News from New Jersey

Max Forsyth of Indiana provided a lively evening for the Country Squires of Cologne on December 3 at the Grange Hall. Club caller Buck Fish called a special dance on December 14 and on January 25 the Squires got together with the Haylofters for a dance presenting Al Brundage, in Ocean City by the sea.

—Mrs. Robt. Sames

New York Notice

A new club publication appears on Staten Island for the Staten Square Set, a club which dances 1st and 3rd Saturdays — September to June — at St. Albans Church Hall on Old Amboy Road. You bear right off Amboy after passing Eltingville Light to get there. The paper is a four-page hectographed affair with some lively and amusing writing. Page 2 begins, "Not much news on Page 1, eh?" — and continues, "Printed under slave labor conditions in Lower Slobbovia." In the same style, Editor Bob Bauer goes on with club news and announcements. It's obvious they have fun with their club paper.

Massachusetts Musings

The Wagon Wheel Club of Westfield celebrated its 5th Anniversary with a gala afternoon and evening dinner dance at lovely Shaker Farms Country Club. The Lowell Williams, with a 14-couple committee, arranged for the event. Gloria Rios, club caller, together with her "professor" in calling, Earl Johnston and guest "Decko" Deck, shared mike honors.

California Capering

Boys and girls from the 5th thru 8th grades in Yuba City, who learned to square dance

ROUND THE OUTSIDE RING

from the Sets in Order Bob Ruff teaching albums were treated to a session "in person" with their instructor recently. Bob traveled from his home in Whittier to call this dance at the high school and he terms it a highlight in his calling experience. The ability, energy, enthusiasm and general exuberance of the youngsters is inspiring. Jack Murtha made the arrangements for this special dance.

On December 7 the Twirlabouts Square Dance Club of South San Francisco held their 5th Annual Hoedown and Style Show for all beginner square dancers at the Sunshine Gardens School. This annual event has met with terrific success each year and by programming the hoedown and style show at this particular time, newer dancers are not only given an opportunity to see the most acceptable and latest in square dance fashions but are given a few ideas for Christmas shopping. —*Lilyan Conger*

The 11th Annual California State Square Dance Convention in mid-state, at Fresno, on February 21-23, should attract dancers from all over the state and bordering states as well, because of its convenient location. Many interesting dance and social events are programmed for California's 11th Annual and on the caller-roster are: Chuck Raley, Jerry Firenzi; Johnny

Barbour, Bob Van Antwerp, Bob Tripp, Lee Boswell, John Strong, Bud Grass, Brownie Brown, Jeanne Fischer and Joel Orme, who will call for the teen-age dancing.

Ken Leisner will moderate a panel on "Tomorrow's Dancers Today — our Teen-Agers" on Saturday P.M. Among the exhibition groups will be the Jubilaires of Santa Clara Valley. Events will take place at the Fairgrounds in Fresno. For registration information write Lawrence Helwig, 12649 E. Adams, Del Rey, Calif.

—*Imogene De Tilla*

A square dance romance was culminated on the evening of December 21 when Marjorie Bassett and Jim Miller were wed at a gathering of the Slow Pokes Club in Artesia. The couple met square dancing and wanted to share this important occasion with their square dance friends.

—*Mauri Roettele*

Altitude will be no hazard for those who dance with the Cactus Squares on February 15. The club will journey from its home grounds at China Lake to Death Valley for its 2nd Annual Camp-Out Square Dance at the below-sea-level National Monument. Management of the Fred Harvey operations there offered use of the wooden floor at Furnace Creek Ranch and club caller Ivan Hall will supervise the dance program. Visiting square dancers are invited and will be eligible for a special badge showing they have danced below sea level. For further information write Cactus Squares, P.O. Box 5481, China Lake.

—*Chuck Devalon*

Plenty of action for the dancers when callers Decko Deck, Gloria Rios and Earl Johnston got on the mike for a dance in Westfield, Mass.—Photo by Louis A. Gendron



Black Meadow Landing, 10 miles north of Parker Dam on Lake Havasu, saw its first square dance party on November 29 in the quonset hut built for a recreation hall at this lakeside resort. Morris Sevada was the first guest caller, with Mrs. Ginny Bailes from Fresno lending a hand.

—Ruth Skidmore

Washington Wandering

Tacoma, Puyallup, Olympia and Bremerton area square dancers are saddened to reflect upon the passing of two well known and beloved square dance friends. Dr. Doug Murray was a member of several clubs, was a club officer, and was one of the founders of the Rainier Council, serving as president in 1956. Harmony Hoedowners and Howdy Partners will miss the warm friendship of their member, George Patrick. George also served as officer in his clubs and was currently, with his wife, Recording Secretary of the Rainier Council. —Ed Kimball

Canadian Capers

February 8-9 will mark a big weekend at RCAF Station in Clinton, Ont. The RCAF Clinton Cross-Trailers Square Dance Club is sponsoring Earle Park of Yorkton, Sask., for a Saturday evening dance and a Sunday afternoon dancers' workshop. Later in the year, on May 1, Dave Taylor of Detroit, Mich., will call for a May Day "Doodler's Do," May-pole and all.

—Art Shepherd

Wisconsin Whispers

Wisconsin square dancing continues as an active recreation for many. The state convention at Stevens Point last August attracted 2100 dancers. Recently Governor John W. Reynolds proclaimed a "Learn to Square Dance Week" in the state. Many new classes were started at this time and extra promotional events held.

—Margaret Leatherman

La Crosse plans its First Annual Winter Wing Ding for February 15-16 at the Mary E. Sawyer Auditorium. Jack Jackson and Singing Sam Mitchell will be the featured calling artists. Altogether three dances will be presented and advance registration for all three is \$4.00 per couple. Write Frank Tillman, 1718 Madison St., La Crosse, for registration forms and information.

Another "big one" for La Crosse will be the 3rd Annual Springtime Jamboree on April 24-26, also at Sawyer Auditorium. This time Jerry Helt, Johnny Toth and Paul and Edna Tinsley will be featured.



If anybody needed proof that square dancing is a happy activity, here it is. These are dancers just graduating from a class instructed by Caller Dan Spath (front row, with his paw on his knee) in Baltimore, Md.

Illinois Items

Walt Niezabitowski, Caller of the Month in Sets in Order for August, 1963, became the father of a 7½ pound baby boy on November 7. Walt and his wife Elna feel quite justified in the fact that when Walt calls Billy Boy, he changes it now to fit the new baby and calls Timmy Boy.

The 2nd Chicagoland Square Dance Festival at McCormick Place in Chicago is now history and 2038 square, round and folk dancers spent a delightful day in their chosen recreation. This festival was a combined effort of clubs, callers, dancers' organizations, round dance leaders and folk dance organizations and is proof that such cooperation can make for a most successful event.

—Marv Labahn

Maryland Mores

On Saturday, February 15, the Calico Squares will sponsor a very special dance presenting Max Forsyth of Indianapolis, at Woodmoor School in Baltimore. All square dancers are invited to come and enjoy this gala evening with the host club.

—Dolores Seney

Georgia Goings-On

Square dancing in the Savannah area continues to grow, especially in the smaller towns where industry has established new plants and there has been an influx of new people to the area. In the past two years 10 new clubs have been formed in the smaller towns with a population of 10,000 or less. In Savannah proper things are settling down to a healthy club status. Several years ago intermediate workshops were attempted with little success; today there are at least four going, with good attendance. Several couples are working with rounds and new callers are beginning to be developed.

—Earl Anderson

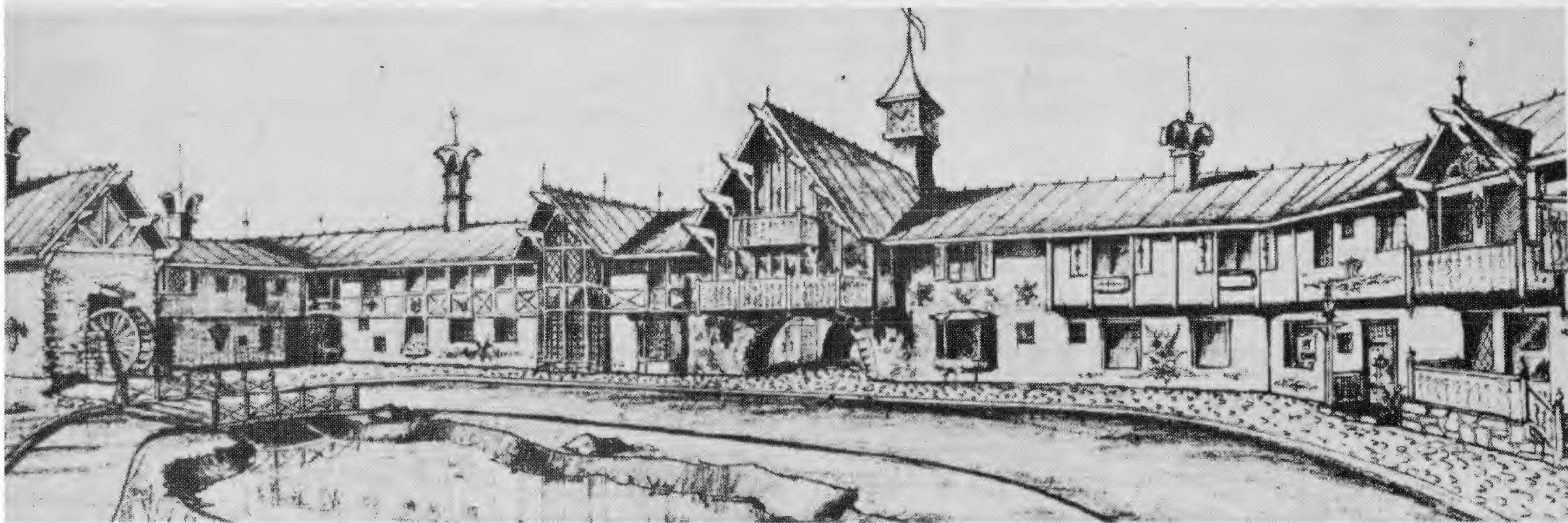
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JUNE 28-JULY 3

JOHNNY LE CLAIR
DAVE TAYLOR
JERRY HAAG
STAPLETONS

SECOND WEEK

JULY 5-10

MAX FORSYTH
DAVE TAYLOR
WALLY SCHULTZ
STAPLETONS

THIRD WEEK

JULY 12-17 ★

BRUCE JOHNSON
BOB PAGE
JOHNNY ROTH
STAPLETONS

FOURTH WEEK

JULY 19-24

JOHNNY DAVIS
DAVE TAYLOR
JACK MAY
WILEYS

FIFTH WEEK

JULY 26-31

RONNIE SCHNEIDER
SINGIN SAM MITCHELL
JOHN HENDRON
NORTONS

SIXTH WEEK

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LEE HELSEL
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for Sets in Order Square Dancing Magazine

Don't Delay

WRITE

SQUARAMA

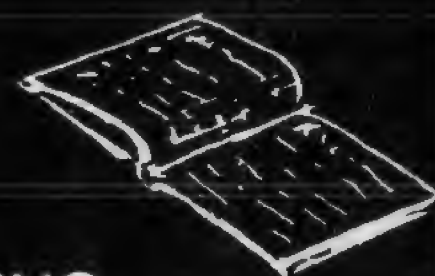
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**GROSSE POINTE 36,
MICHIGAN**



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

February 1964

FROM THE ENDLESS number of possibilities for any given movement George Elliott digs into his scrapbook this month on the subject of turnbacks. As an assignment you might try these and then see how many variations you can work out for yourself. Possibly, with one or two ideas you may find it quite simple to develop a dozen or more simple but usable drills. All of these add spice to your calling.

Circle eight

Reverse back go single file
That's one by one Indian style
Gents step out and turn back
Girls step in behind your date
A right hand star, star all eight
Girls step out and turn back
Gents step in behind your date
A left hand star, star all eight
Gents turn back go round the ring
Meet your own right elbow swing
All the way round to your corners all
And left allemande

Forward eight and back to town
Four ladies chain three-quarters round
Pass by two then star thru
Then whirl away go right and left grand

Promenade eight

Girls roll back pass one by
Star promenade the next old guy
Gents roll in a left face whirl
To the corner girl and promenade
Gents roll in a two time whirl
Pass one girl
Go left allemande

Promenade

Gents roll back to the corner girl and promenade
One and three here's what you do
Wheel around, do a right and left thru
Turn the girl and roll away
Now square thru just half way
Go right and left grand

Forward eight and back with you
One and three do a right and left thru
Two and four go forward and back
Pass thru and separate
Stand behind that two
Inside four roll back one
The other four pass thru
To a left allemande

One and three half sashay
Go up to the middle and back that way
Same four star by the left
Go one full turn
Gents roll back and pass your own
Find old corner a left allemande

Promenade

One and three separate, roll back one and
promenade
Two and four wheel right around
And trail thru
Find old corner, left allemande

Forward eight and back with you
Two and four do a right and left thru
One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the right of the town
Circle up four and don't fall down
Head gents break and make two lines
Forward eight and back in time
Now pass thru
Turn to the left go single file
One by one Indian style
Gents roll back pass one by
Allemande left and you know why

One and three half sashay
Go up to the middle and back that way
Same four a right hand star
Go one full turn
Girls roll back and pass your man
Find old corner a left allemande

SINGING CALL x

LIDA ROSE

By Lee Helsel, Sacramento, California
Record: Sets in Order 141, Flip instrumental by
Lee Helsel
FIGURE (Four times thru)
Heads promenade half way round
All four ladies chain
Sides promenade half way round
Four ladies chain again
Join hands and circle
Go walkin' round the square
Reverse single file
Girls backtrack from there, twice around now
When you meet turn your partner by the right
Gents star left one time
(Same girl) Do sa do, corner star thru
Circle left in time
Allemande left weave the ring
Promenade 'em so fine
Lida Rose won't you be mine

WORKSHOP ITEM

MUZZY

By Gordon Blaum, Miami, Florida

Couples one, two and four do a half sashay
Number one couple go down the middle and
split the ring
Around just one and line up four
Line of four sashay a quarter to the right
Behind number four you stand
Number two couple go down the middle and split
the ring
Around the lonesome pair to a line of four
Lead line go forward and back, wheel and deal
Those who can star thru, pass thru and circle three
Head gents break to a line of three
The lone couple go down the center and split the
ring
Go around just one to a line of four
Forward eight and back with you
The center four left square thru
While the ends square thru three-quarters on the
outside track
Allemande left

FAR FETCHED

By George Vagtborg, San Diego, California

Couples three and four right and left thru
Side ladies chain to the right
Couple one lead to the right, circle four
Head gent break to a line of four
Forward four, back you reel
Go across the floor, wheel and deal
Forward six and back, now go across the track
Lonesome couple promenade behind them stand
Forward eight back you sail, then grand
cross trail
Then face across, two lines of four, same sex
Forward eight back you reel
Pass thru, wheel and deal
Substitute, pass thru, star thru
Centers fold, right and left thru
Star thru, roll away a half sashay
Ends fold, right and left thru
Dive thru, pass thru, swing
Left allemande

LADIES LEAD RIGHT

By Bob Hayden, Lake Jackson, Texas

First and third bow and swing I say
Cross trail thru, wiggle and sway
Around two to a line of four
Forward eight and back I say
Side ladies chain across that way
Finish it off with a half sashay
Forward eight and back that way
All four couples do a half sashay
Then square thru while you're that way
Center four star right
Outside four turn alone
Take your new girl around
Star promenade around the town
Hub back out and make a ring
Circle left like everything
Four ladies go up and back as a pair
Lead to the right and when you're there
Do an allemande left

THOMAS'S REVENGE

By Hal Neitzel, Cleveland, Ohio

Forward eight and back like Cain
Head two ladies to the right you chain
New head ladies chain I say
Two and four do a half sashay
Heads balance forward and back with you
Right and left thru two by two
*Turn around and listen Jack
Pass thru make a U turn back
Allemande left

or

*Turn your little girl around and then
Half square thru and listen men
U turn back and pass thru
Split those two on the outside track
Allemande left your corner Jack

A KINNANE

By Ralph Kinnane, Birmingham, Alabama

All four ladies grand chain
Heads to the right and circle to a line
Right and left thru, same ladies chain
Double star thru, then wheel and deal
Center four pass thru
Split two and line up four
Right and left thru, same ladies chain
Double star thru, then wheel and deal
Center four pass thru
Split two and line up four
Star thru, pass thru
Center four star thru, pass thru
All Frontier whirl and circle eight
Rollaway to a right and left grand

SWINGING STAR

By Fred Christopher, St. Petersburg, Florida

Heads to the center and back to the bar
Center again, right hand star
Back by the left there with your Sue
Do so do the corner two
Go full around here's what you do
Swing thru two by two
Box the gnat, look her in the eye
Square thru don't ask why
Go four hands around, bend the line
Go forward eight and back in time
Do sa do go full around
Swing thru when you come down (after swinging
half by the right, all those meeting with the
left swing half again) (line of eight)
Now pass thru, all turn back
Ladies chain right after that
Turn that girl and star thru
Right and left thru, turn you do
Now pass thru, left allemande
Here we go in a right and left grand

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

FOUR LEAF CLOVER

By Jim Bartell, Sweet Home, Oregon

Bow to your partner and corner too
Two and four go right and left thru
Four ladies chain a grand chain four
Now one and three move up to the middle and
back
Square thru four hands round in the middle
you do
Face the sides eight chain thru (patter)
When you're thru do a right and left thru
Turn 'em around and dive thru
Double pass thru, clover leaf
Center four star thru
Then right and left thru across the track
Turn on around and cross trail back
Allemande left, right and left grand

SHORT JOURNEY

By Roy Haslund, Winnipeg, Manitoba

Head two do a right and left thru
Turn the girl that's what you do
Turn the opposite lady right hand around
Back to your own with a left hand around
With the outside two go right and left thru
Dive thru and pass thru
Turn the opposite lady right hand around
Back to your own left hand around
Turn the opposite right, a wrong way thar
Gents back up in a left hand star
Shoot that star, allemande left
And allemande thar, go right and left
Form that star, gents back up
A right hand star, waik along backwards
Slip the clutch, left allemande

GOTCHA

By Sparky Sparks, Clearlake Highlands, Calif.

Head two ladies chain to the right
Turn 'em boys don't take all night
New head ladies chain across the way
Then all four couples do a half sashay
Heads to the middle and back that way
Forward again and square thru
All the way round to the outside two
Square thru the outside two
Count four hands around you do
Go forward out and back to the land
With the lady on the left
Right and left grand

DEAL ME OUT

By Wendell Abbott, Stockbridge, Michigan

Sides right and left thru then whirl away
Head ladies chain across I say
Heads to the right and circle four
Head men break to a line of four
Go forward eight and back you reel
Then pass thru and wheel and deal
Double pass thru and keep in time
It's centers out and bend the line
Then whirl away with a half sashay
Go right and left grand while you're that way
Right and left till you meet your maid
Take her by the hand and promenade

DO SO DEW

By Buford Evans, Prairie Village, Kansas

Head two ladies chain to the right
Turn 'em boys let's dance tonight
Heads do sa do across the track
An ocean wave rock forward and back
Sides divide and star thru
With the one you face do sa dew
Two ocean waves rock forward and back
Acey ducey around the track
Right and left thru two by two
Turn that Sue and star thru
Cross trail thru across the land
There she is, left allemande

ROCKIN' THE LINES

By Darrell Figg, Traverse City, Michigan

Heads to the right and circle four
Head gents break and line up four
Forward eight and back away
Roll away with a half sashay
Forward eight and back that way
The center two you roll away
Forward eight and back so fine
Pass thru and bend the line
Forward up and back with you
Forward again and star thru
Outside two California swirl
Star thru then cross trail, left allemande

SINGING CALL x

WHEN YOU WORE A TULIP

By Jim Lewis, Compton, California

Record: Hi-Hat 302, Flip instrumental by Wayne
West, Garden Grove, California

OPENER, MIDDLE BREAK and CLOSER

Left allemande your corner, do sa do your partner
The gents star left you know

Right hand swing your dearie, left allemande so
cheerie

Weave the ring and goodness knows
Meet your little lady, do sa do and maybe

Swing her once and home we'll go
Her lips were sweeter than julip when she wore
that tulip

And I wore a big red rose

FIGURE

One and three promenade just half way
around then

Lead right, there you circle to a line
Move up then back away, now roll a half sashay

Box the gnat, square thru, keep in time
Count four hands and maybe, swing a corner lady

*(Left) Allemande and promenade, who knows
Her lips were sweeter than julip when she wore
that tulip

And I wore a big red rose

*Note: In areas where the dancers enjoy a longer
swing or with slower dancers you may substi-
tute the following line for the one marked
above:

Yes, swing and promenade, who knows

TAG ENDING

Yes, I wore a big red rose

GOOD S/D ROUND

LITTLE BROWN GAL

By Ralph and Jeanette Kinnane, Birmingham, Ala.

Record: MacGregor 999

Position: Intro—Open-Facing, Dance—Semi-Closed
Footwork: Opposite, directions for M except as noted.

Meas.

INTRO

- 1-4** **Wait; Wait; Apart, —, Point, —; Together, —, Tch, (to Semi-Closed) —;**
Wait two meas in OPEN-FACING pos M's back twd COH; step back on L, hold, point R to floor twd partner, hold; step fwd twd partner on R to assume SEMI-CLOSED pos facing LOD, hold, tch L, hold.

DANCE

- 1-4** **Walk, —, 2, —; Step, Close, Step, Close; Walk, —, 2, —; Step, Close, Step, Close;**
Start M's L prog LOD walk two slow steps fwd L,R; step fwd L, close R to L, step fwd L, close R to L; start M's L and repeat action of meas 1 and 2.

- 5-8** **Turn Away, —, 2, —; Step, Close, Together, Close (to Semi-Closed); Walk, —, 2, —; Pivot, —, 2, — (to Semi-Closed);**
(Make small circle pattern on floor.) Release partner and turn away (M LF, W RF) making 1/2 turn in 2 slow steps L,R; continue turn stepping fwd L, close R to L, step fwd L, close R to L to meet partner and assume SEMI-CLOSED pos facing LOD; start M's L walk 2 slow steps fwd L,R and blend to CLOSED pos; in Closed pos do a full RF couple pivot in two steps L,R to end facing LOD in SEMI-CLOSED pos.

- 9-16** **Repeat Action of Meas 1-8 except end in BUTTERFLY pos M's back twd COH.**

- 17-20** **Face-To-Face; Back-To-Back; Side, Close, Side, Close; (Closed pos) Dip, —, Recover, (to Butterfly) —;**

Prog LOD dance one sideward two-step face to face L,R,L, release M's L and W's R hands and bring joined hands thru twd LOD turning (M LF, W RF) into back to back pos on ct 4; prog LOD dance one sideward two-step back to back R,L,R, bring joined hands back thru twd RLOD turning (M RF, W LF) to face partner on ct 4 and assume BUTTERFLY pos M's back twd COH; prog LOD step side L, close R to L, side L, close R to L; assume CLOSED pos to dip back on L twd COH, recover stepping fwd on R and assume BUTTERFLY pos.

- 21-24** **Repeat Action of Meas 17-20 except end in CLOSED pos M's back twd COH.**

- 25-28** **Side, Close, Turn (1/4), —; Dip, —, Recover, —; Side, Close, Turn (1/4), —; Dip, —, Recover, —;**

Prog LOD step side L, close R to L, step side L turning 1/4 R face to face RLOD; dip back on R twd LOD, recover stepping fwd on L in RLOD and blend 1/4 turn to face wall on ct 4; prog RLOD step side R,

close L to R, step side R turning 1/4 LF to face LOD; dip back on L twd RLOD, recover stepping fwd R to end in CLOSED pos facing LOD (all above 4 meas are done in Closed pos).

- 29-32** **Fwd, (Turn) Close, Back, Close; Fwd, (Turn) Close, Back, Close; Fwd, (Turn) Close, Back, Close; (Semi-Closed) Walk, —, 2, —;**
Step fwd L twd LOD, close R to L blending these two steps in a 1/4 LF turn to face COH, close R to L; step fwd L twd COH, close R to L for a 1/4 LF turn to face RLOD, step back on L in LOD, close R to L; step fwd L twd RLOD, close R to L for a 1/4 LF turn to face wall, step back on L twd COH, close R to L; turning to face LOD in SEMI-CLOSED pos and prog LOD walk two steps L,R.

DANCE GOES THRU THREE TIMES

- Ending: Walk, —, 2, — (Face); Side, Close, Apart, Point/Acknowledge.**

Prog LOD walk fwd two slow steps L,R to face partner in CLOSED pos M's back twd COH; step to side L, close R to L, step back on L twd COH releasing partner to join M's R and W's L hands, point R twd partner to acknowledge.

GOOD MUSIC

EMPORER'S WALTZ

By Bryce and Elner Reay, Dayton, Ohio

Record: Blue Star 1709

Position: Open, partners facing, trailing hands joined

Footwork: Opposite, directions for M except as noted

Intro: (4 meas) Wait 2 meas. On meas 3 & 4 balance apart and together

Meas.

- 1-4** **Waltz Away; Manuv to Banjo; R Turn to Sidecar; Waltz fwd;**

With inside hands joined, starting M's L waltz away; as W waltzes fwd and slightly twd COH M maneuvers in front of her to face RLOD taking BANJO BUTTERFLY pos; remaining on outside of circle and starting back on his L M turns 1/2 R face into SIDECAR BUTTERFLY pos progressing down LOD; waltz down LOD.

- 5-8** **Waltz Back; Step, Swing, —; Waltz Fwd; Waltz Fwd;**

Remaining in Sidecar Butterfly pos M waltzes back down RLOD; M steps back on R and swings L fwd (W steps fwd on L and swing R fwd); starting M's L waltz fwd down LOD; M waltzes fwd taking small steps as he retains W's L hand in his R and leads her across in front of him to OPEN pos (W will execute a L face twirl L,R,L).

- 9-12** **Waltz Away; Manuv to Banjo; R Turn to Sidecar; Waltz Fwd;**

Repeat action of meas 1-4.

13-16 Waltz Back; Step, Swing, —; Waltz Fwd; Waltz Fwd;

Repeat action of meas 5-8. On meas 16 as W twirls to outside partners take SKIRT SKATERS pos, facing diag twd LOD and COH.

17-20 Waltz Fwd; Step, Swing, —; Turn In; Step, Swing, —;

Beginning on M's L waltz fwd diag in twd COH; step fwd on R and swing L fwd; M steps back on L and turns in twd partner (R face) taking L arm ESCORT pos, waltzes diag fwd twd wall and RLOD (W steps back on R and turns L face twd partner, taking his L arm with her R hand); M steps fwd on R and swing L fwd.

21-24 Wheel Right; Wheel Right; Waltz Fwd; Waltz Fwd;

Still in Escort pos M steps back on his L twd LOD and COH as he turns R to end facing COH (W steps fwd on her R and turns with partner ending facing COH); starting on his R, M wheels $\frac{1}{4}$ R turn ending facing LOD with W on his L side; waltz fwd allowing W's R hand to slide down to M's L hand preparatory for W's maneuver in next meas; M waltzes fwd taking small steps and W maneuvers in front of partner to take CLOSED pos with M facing LOD.

25-28 L Turning Waltz; L Turn Waltz; Waltz Bal Back; Waltz Bal Fwd;

M starts fwd on his L and turns L $\frac{1}{4}$ to face COH; M starts to side on his R and turns L $\frac{1}{4}$ to face RLOD; step back on M's L, back on R, close L to R; step fwd on M's R, fwd L, close R to L.

29-32 R Turning Waltz; R Turning Waltz; Waltz Fwd; Waltz Fwd (W Twirls);

Starting back on L twd LOD, M turns $\frac{1}{4}$ R to face COH; step to side on R, M turns $\frac{1}{4}$ R to face LOD; M steps fwd on L and waltzes fwd; M waltzes fwd and twirls W in a R face twirl (L,R,L) to end in OPEN pos to start dance from beginning.

Ending: On Meas 32 M twirls W to OPEN pos partners facing, bow and curtsy.

CANTER PRACTICE

CLOVERLEAF WALTZ

By Joe Boykin, Phoenix, Arizona

Record: Old Timer 8197

Position: Intro—Diag Open-Facing, Dance—Closed

Footwork: Opposite, directions for M except as noted

Intro: (4 meas) Wait 2 meas in Open-Facing pos; bal diag apart; bal together

Meas.

1-2 Fwd, Point, Hold; Turn, Tch, Hold;

In Closed pos facing LOD step LOD L and point R ft fwd and near W's L, hold ready for $\frac{1}{4}$ turn R; step R making one quarter CW turn M facing wall in LOOSE CLOSED pos.

3-6 Fwd, Hold, Close; Fwd, Point, Hold; Back, Hold, Close; Back, Point, Hold;

M steps fwd L on ct 1, hold ct 2, close R quickly in back a little to side of L on ct 3; step L ct 1, point R ft fwd on ct 2, hold ct 3 (this completes one canter and two meas of music); repeat canter waltz M moving back twd COH (W fwd); M steps fwd R ct 1, hold ct 2, close L ct 3; M step bwd again R on ct 1, point L ft slightly back on ct 2, hold ct 3 to complete second canter and two more meas of music.

7-8 Fwd, Tch, Hold; Turn, Tch, Hold;

Repeat action of meas 1 and 2 with M maneuvering on meas 8 to face RLOD and ending in LOOSE CLOSED pos.

9-12 Back, Hold, Close; Back, Point, Hold; Back, Hold, Close; Back, Point, Hold;

Repeat action of meas 3-6 except M backs up both canters.

13-14 Waltz Bal L; Waltz Bal R;

Step L ft side ct 1, step R ft behind L ct 2, step L ft in place ct 3; repeat same starting M's R ft—step R side ct 1, step L in back ct 2, step R in place ct 3.

15-16 R Waltz Turn, 2, Close; Waltz Turn, 2, Face;

Two R face turning waltzes with M leading back on L ft and making a $\frac{3}{4}$ turn in six steps to end M's back to COH in BUTTERFLY pos.

17-18 Fwd Waltz, 2, Close; Fwd Waltz, 2, Close;

Swing trailing hands thru and fwd and waltz fwd LOD turning to slight back to back pos, close on ct 3; repeat bringing joined hands thru and twd RLOD as M and W turn in to face, close on ct 3 ending in BUTTERFLY pos.

19-20 Solo Turn, 2, Close; On Around, Face, Close;

M turn R face (W L face) and progressing a little LOD to end meas 19 in a back to back pos, close ct 3; continue solo turn to end facing partner and BUTTERFLY pos, close on ct 3.

21-22 Side, Hold, Close; Fwd, Point, Hold;

M step side L in LOD ct 1, hold ct 2, close R to L ct 3 turning to face LOD in OPEN pos; step L ct 1, point R ft LOD ct 2, hold ct 3.

23-24 Back, Hold, Side; Side, Tch, Hold;

M glide R toe bwd and thru RLOD step ct 1, hold ct 2, step L turning to face partner ct 3; step side R ct 1 assuming BUTTERFLY pos again, tch L ft side ct 2, hold ct 3.

25-26 Fwd Waltz, 2, Close; Fwd Waltz, 2, Close;

Repeat action of meas 17-18

27-28 Solor Turn, 2, Close; On Around, Face, Close;

Repeat action of meas 19-20.

29-32 Side, Hold, Close; Fwd, Point, Hold; Back, Hold, Side; Side, Tch, Hold;

Repeat action of meas 21-24 except maneuver ct 1 meas 32 M's R and W's L to CLOSED pos M facing LOD. W will step in front twd COH turn L. M will equalize by

sliding R ft RLOD twd wall turning 1/4 L face.

Ending: Dance a total of three times thru. At end of meas 32 third time thru M steps back L ft (W R) and acknowledge.

FLows SMOOTHLY

WHILE WE'RE YOUNG

By Phil and Norma Roberts, New Albany, Indiana

Record: Grenn 14058

Position: Open, diag facing partner and LOD

Footwork: Opposite, directions for M except as noted

Meas. INTRO

1-4 Wait; Wait; Apart, Point; —; Together, Tch (to Open), —;

In Diag Open-Facing pos wait 2 meas; M step bwd on L twd COH, point R twd partner, hold 1 ct; step fwd on R twd partner, tch L to R, swinging joined hands bwd twd RLOD end in OPEN pos.

DANCE

1-4 Waltz Away; Fwd Waltz (W Wrap); Change Sides (W Unwrap); Twinkle In;

In Open pos start M's L do one fwd waltz moving diag away from partner; M does a fwd waltz (W turns LF in 3 steps to wrap on M's R side); release M's R and W's L hands keeping other hands joined M XIB of partner step twd wall on L, fwd in LOD on R turning to face diag twd COH and LOD, close L to R (W turns RF to unwrap by stepping diag XIF of M on R, step turn L in LOD to face diag twd wall and RLOD, close R to L); in BUTTERFLY pos twinkle diag in twd COH and LOD M's R XIF of L (W's L XIB of R); end in BUTTERFLY SIDECAR pos facing LOD.

5-8 Fwd, Turn, Close; Wheel, 2, 3; Fwd Waltz (W Twirl); Fwd, Tch, —;

M step fwd L in LOD releasing Butterfly pos turn 1/4 LF twd partner and COH to Semi-Open pos, step side in LOD on R turning to face RLOD M on outside of circle, close L to R (W waltzes bwd down LOD); M step bwd R in LOD, back turn L, close R to L (W wheels fwd L, around R, close L to R) end in momentary SEMI-CLOSED pos facing LOD; M fwd waltz (W RF twirl); both step thru in LOD M R ft & W L ft, tch L to R, end in momentary BUTTERFLY pos M facing wall.

9-12 Waltz Away; Fwd Waltz (W Wrap); Change Sides (W Unwrap); Twinkle In;

Repeat action of meas 1-4.

13-16 Fwd, Turn, Close; Wheel, 2, 3; Fwd Waltz (W Twirl); Fwd, Tch, —;

Repeat action of meas 5-8 end in Butterfly pos M face wall.

17-20 Waltz Bal (L); Waltz Bal (R); Vine, 2, 3; Thru, Tch, —;

In Butterfly pos waltz bal L in LOD R XIB; start R and repeat action of meas 17 in RLOD; vine in LOD step side L, behind R,

side L; step thru R to OPEN pos, tch L to R (W thru on L), hold 1 ct.

21-24 Step, Swing, Flare; Step, Lift, —; Bwd Waltz; Back, Face, Close;

In Open pos step fwd in LOD on L, swing R fwd flare out and around turning LF (W turn RF) keep toe pointed twd floor end in REVERSE OPEN pos facing RLOD; M step fwd RLOD on R, left L slightly off floor, hold 1 ct; in Reverse Open waltz bwd in LOD; step bwd R turning to face partner, side L, close R to L end in BUTTERFLY pos M facing wall.

25-28 Waltz Bal (L); Waltz Bal (R); Vine, 2, 3; Thru, Tch, —;

Repeat action of meas 17-20 ending in Open pos.

29-32 Step, Swing, Flare; Step, Lift, —; Bwd Waltz; Back, Face, Close;

Repeat action of meas 21-24 ending in momentary Butterfly pos.

DANCE GOES THRU THREE TIMES

Ending: Dip In, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn;

The third time thru end in CLOSED pos M's back to COD dip back on L, hold 2 cts; step turn fwd R maneuver to face RLOD; do 2 RF turning waltzes end in SEMI-CLOSED pos; as music retards M step fwd LOD L,R,L (W slow twirl R,L,R under M's L and W's R hands); step apart and point toe twd partner.

SNAPPY

By Bob Page, Hayward, California

Heads right and left thru, same ladies chain

Heads star thru and pass thru

Star thru and circle four

Head gents break to a line of four

Pass thru and wheel and deal

Substitute, right and left thru

Then pass thru, right and left thru

With a full turn, allemande left

CONTRA CORNER

SPREAD YOUR WINGS

By Don Armstrong, Port Richey, Florida

Suggested music: Apex 9-26463 or Shaw 178

1,3,5 active and crossed over

— — — — **Actives do sa do in the middle**

— — — — **Actives swing the one below**

* — — — **All down the center two by two**

** — — **Wheel left and right, spread your wings come back in line**

— — **Bend the line, back away, all do sa do**

— — — — **Same four right hand star**

— — — — **Men drop out, ladies chain**

— — — — , — — **Chain them back**

* Active man and the one he swung precedes the active lady and the man who swung her in going down the set two by two.

** The couple in the lead (active man) wheels left, the trailing couple (active lady) wheel-turns right, changing column of two's going down into a line of four facing the set.

BOSS IS LOST

By Pete Sansom, W. Palm Beach, Florida

One and three half square thru
Split two round one line up four
Forward eight and back pass thru
Ends cross over centers turn back
Star thru, centers in, cast off three-quarters round
Star thru with the two you found
Double pass thru, first two thru California swirl
Dive thru, pass thru, split two
Round one line up four
Forward eight and back with you
Pass thru, ends cross over centers turn back
Star thru
Centers in, cast off three-quarters round
Star thru, double pass thru
First two thru California swirl
Dive thru, square thru three-quarters round
There's your corner, left allemande

MIXEMUP

By Hap Duncan, Portland, Oregon

One and three half square thru
Star thru the outside two
Pass thru, bend the line
Forward eight and back with you
Star thru, right and left thru
Dive thru, star thru
Right and left thru, turn your girls
Dixie chain, lady left, gents go right
Left allemande

SINGING CALL x

GOODNIGHT SWEETHEART

By Dick Jones, Long Island, New York

Record: Top 25069, Flip instrumental by
Dick Jones
OPENER, MIDDLE BREAK and CLOSER
Walk around your corner, left hand turn
your lady
Four ladies chain now three-quarters round
and maybe
You'll turn this girl and roll a half sashay
Circle left that way 'til you hear me say
Allemande left your corner, weave the ring
don't sorrow
We'll meet again and promenade tomorrow
*Whisper softly as you cuddle near her
Goodnight sweetheart, goodnight
*(When calling the closer of the dance use the
following patter and watch for the change of
timing in the music.)
You take her home and sing it while you
swing her
Goodnight sweetheart, goodnight... Goodnight!
FIGURE
(Head) couples forward, come back and then you
square thru
Four hands you travel, meet your corner do sa do
Go back to back then same girl you star thru
Go right and left thru, do a Dixie chain and then
Girls turn back and swing, don't ever part
Left allemande, then promenade your sweetheart
We'll walk together through all joy and sorrow
Goodnight sweetheart, goodnight

DIXIE GRAND BREAK

By Jack Smith, Independence, Missouri

Four ladies chain across the town
Turn them boys with an arm around
Heads half square thru
Right and left thru the outside two
Dive thru, square thru
Four hands in the middle of the land
Let's make it five, go Dixie grand
Right, left, right, left allemande

SWINGING GNAT

By Herb Mercier, East Hartford, Connecticut

Four ladies grand chain
Head ladies chain to the right
Turn 'em boys and hug 'em tight
Four ladies chain across the way
Turn 'em around we'll dance this way
Heads go forward square thru
Four hands round and don't be slow
With the outside two you do sa do
All the way round to an ocean wave
Balance up and back you do
Swing thru two by two
Box the gnat, change hands, box the flea
Change girls, box the gnat, change girls
Left allemande

A LITTLE OLD AND A LITTLE NEW

By J. C. Skeen, Sapulpa, Oklahoma

One and three lead to the right
Circle up four with all your might
Two head gents leave those three (in lines of
three)
And go back home to your own TV
Six to the middle and back you go
The head gents loop with a do sa do
Slide three to the right (in a line)
Stand behind those lonesome gents
Eight to the middle and all stand pat
Everybody U turn back
Two little boys have some fun
Go single file, turn left round one
Into the middle with a Dixie style
Balance up and back awhile
Girls turn around, stick out your hand
Allemande left

SAD SAM

By Sam Stead, Lethbridge, Alta., Canada

Four ladies chain three-quarters round
Turn the girls with an arm around
Head two ladies chain I say
Two and four do a half sashay
First and third cross trail thru
Up the outside and around just two
Lines to the middle and back in time
Pass on thru and bend the line
Star thru, go right and left thru
Turn your girl and dive thru
Pass thru go right and left thru
Circle four on the side of the floor
Head gents break to a line of four
Go forward and back you're doing fine
Pass thru and bend the line
Right and left thru and turn her man
Star thru, left allemande

FASTIE

By Monty Montooth, Fayetteville, North Carolina

Gents star right across the town
Turn the opposite lady left hand around
Once and a half and don't be slow
To the right hand lady for an Alamo
Balance forward and back to the land
Box the gnat then change hands (corner)
Allemande left with the ole left hand
Partner right, right and left grand

STAR THE DEAL

By Joe Barcelow, Ionia, Michigan

Heads to the middle and come on back
Then half square thru, go right and left
Circle p four with the two you meet
Head gents break and keep it neat
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru, centers go in
Cast off three-quarters round and then
Lines go forward and back you reel
Pass thru and wheel and deal
Just the girls pass thru and star thru
Then wheel and deal and when you're thru
Do a right and left thru, don't just stand
With the girl you face, left allemande

FLASH

By Allan Brozek, Seymour, Connecticut

Head two couples star thru
Pass thru then star thru
California twirl, go on to the next
Star thru you do
Right and left thru and turn 'em too
Square thru but count four hands
Go on to the next old two
Then star thru, dive thru
Star thru in the middle you do
Right and left thru and turn 'em too
Star thru then pass thru
Star thru, California twirl
Go on to the next
Star thru, right and left thru
Turn 'em around and square thru
Four hands around and then you two
Go on to the next for a right and left thru
Turn the girl and star thru
In front of you left allemande

WHEE-LY

REEL AND DEAL

By Julius King, Lexington, Mass.

Heads go up and back that's fine
Lead to the right and circle to a line
Head men break go up to the middle
Come on back and arch in the middle
Dixie twirl right there you reel
Move right into a wheel and deal
And a quarter more across the town
Then cast off three-quarters round
On you sail and cross trail to the corner lady
Stick out your hand and allemande left
Go right and left grand

WELL NOW!

TRIO SWING THRU #1

By Willard Orlich, Akron, Ohio

Head couples bow and swing
Twirl your girl to the right of the ring
Three in line go forward and back
Pass thru, gent turn back, balance three in line
Swing thru two by two
Again swing thru and balance too
Centers chain three-quarters round
Other two turn alone
Same two cross trail thru to a left allemande

A TRIO

WHEEL, CAST AND FOLD

By Jack May, Toledo, Ohio

Side two couples lead to the right
Circle up four and hang on tight
Side men break, you got a line
Forward up and back one time
Pass thru, wheel and deal
Center two pass thru, centers in
Cast off three-quarters round
Inside two California twirl
Ends fold then square thru
Go all the way round and when you're thru
Go outward eight and back
Bend the line, star thru
First couple left, next go right
Cross trail, look out corner
Allemande left

SINGING CALL x

MAMA DON'T ALLOW IT

By Al Brundage, Westport, Connecticut

Record: Windsor 4826, Flip instrumental by

Al Brundage

FIGURE and BREAK (Four times thru)

Allemande left your corner, grand ol' right and
left — you hear?

Mama don't 'low no (*) banjo playing in here

Turn back three when you meet your girl, go

left — right — a left hand whirl

A left hand full around then face your own

Box the gnat and do sa do, then to your
corners go

Swing that corner lady high and low

Gents star left and don't be late, same ol' gal a
catch all eight

Right hand half, a left hand full around

Four little ladies grand chain, chain across
that ring

Turn and chain 'em right back home again

Ladies center, back to back, men go round the
outside track

Mama don't 'low that banjo man in here

Do paso with the partner left, and the corners
right hand round

Partner left, then you promenade on down

We don't care what Mama don't 'low, swing
that purty gal any ol' how

Mama don't 'low that banjo man in here

(*) Alternate instruments: Piano, Trombone, Piano

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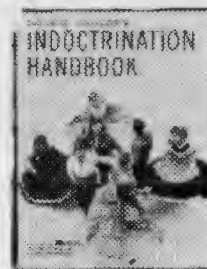
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(Letters continued from page 3)

I retired last year and my wife and I are in good health and were thinking of doing some square dance "circuit riding" but gave it up. Rat Racing! The only place we can remember for good dancing in recent years is the Annual Fiesta de la Quadrilla in San Diego which is really wonderful. They give the ones that want to dance and not *run*, a chance to enjoy themselves . . .

John E. Minter
Hollister, Calif.

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Lloyd Shaw

RECORDINGS, INC.
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Dear Editor:

. . . I'm inclined to feel, honestly, that all of these "fun" gimmick badge ideas are designed for a mercenary reason, to make a lot of money for "someone." As long, however, as the dancers do participate in these ideas in the spirit of fun and friendliness, I will be more than happy to cooperate with them . . . I personally am most interested in the badge of the club I happen to belong to. As I told our group when they elected us as Club Secretaries, our actions are guided by the answers we can honestly



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give to two questions, "Is it in the best interests of square dancing?" and, "Is it good for our group?" Both answers have to be *yes* before we move any further . . .

Dixie Welch
Okinawa

Dear Editor:

The instructions for Do Sa Do Mixer in the Richards' article (Sets in Order, October 1963) do not agree with the instructions in November 1952, Sets in Order. We dance a step-close, step-close, slide slide slide touch here.

That's what is in the old magazine.

Harriet Hartinger, Seattle, Wash.

Somewhere along the line the dance has been changed; although when we use it we still do two slow side-closes and then three fast slide steps much as indicated in the earlier Sets in Order description. At some time — we're not sure just when — the dance picked up this change in description. Editor

Dear Editor:

The product of your efforts in the November Sets in Order and the assists you received, par-

THE FOX

Called by

DUDE SIBLEY

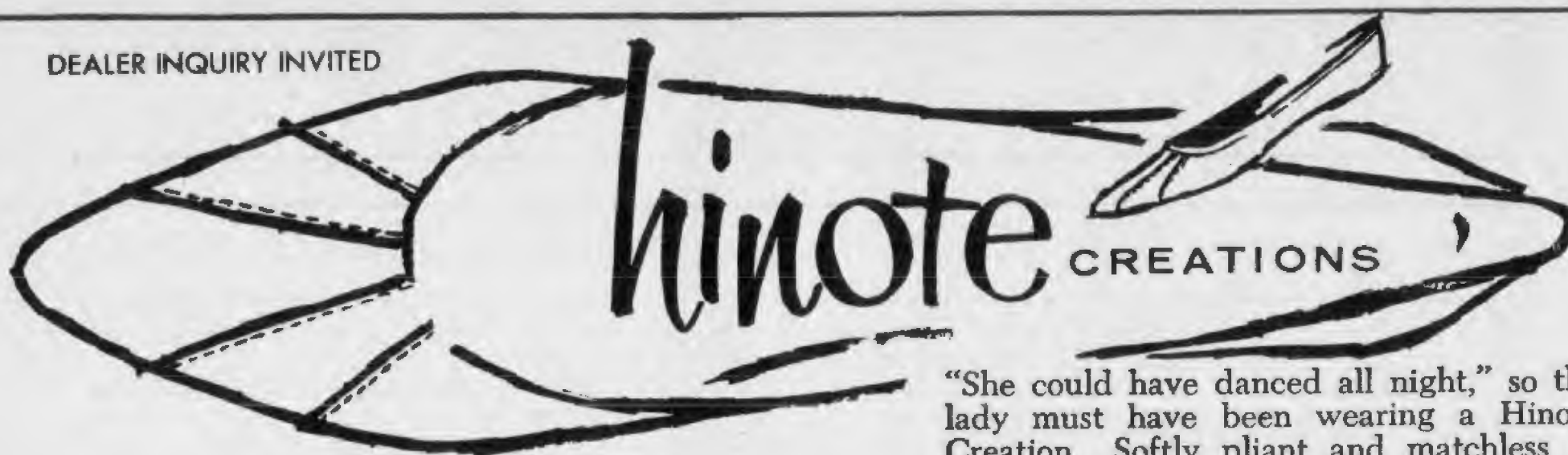
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ticularly from Bob Cook, are something to describe in superlatives! It seemed almost impossible that any production could do justice to the subject, but I feel that you put it across in every sense. I hope the fruits of this wonderful effort will be abundant! So many square dancers today know too little of the Lloyd Shaw story or the Shaw approach . . .

Ken Smith
Bethesda, Md.

Dear Editor:

. . . Sets in Order has been helping us in so

many ways. It's a terrific magazine.

Stan and Vi Norrish
Bowmanville, Ont., Canada

Dear Editor:

. . . Since I am new to square dancing, I never knew about your magazine until a few months ago. In fact I sent for a complimentary copy and received the July issue. You had a new convert! . . . My subscription began with the September issue . . . I hope future issues of Sets in Order are as wonderful as previous issues. It's a tremendous magazine and I truly

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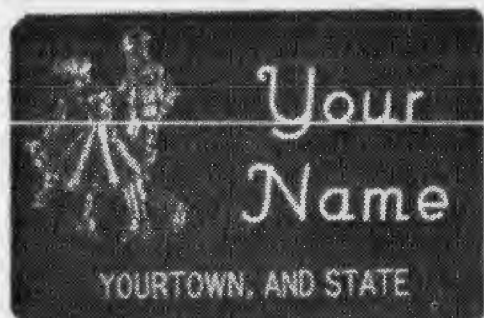
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enjoy it. I find myself reading and re-reading
my issues constantly. As a reference, they are
incomparable and I am very sorry that I did
not join into the fun of square dancing sooner.

Andrew Szuch
Scott AFB, Ill.

Dear Editor:

We are in our fourth year of square dancing
and our fourth year of Sets in Order... We
want to compliment Frank Grundeen for his
marvelous back-cover cartoons. We always
look at the back of the book first, read the car-

toon and by that time are in a good mood to
sit down and enjoy the rest of the magazine.
Keep them coming. It wouldn't be Sets in
Order if we turned the book over and found
the cartoon missing. Yours is a magazine to be
proud of.

Bob and Bernice Hayne
Bremerton, Wash.

Dear Editor:

The Birmingham Square Dance Association
is saddened by the death of its most faithful
square dancers in the association, Red and

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Rosie McQueen, Rosie having died on October 11, 1963 and Red on November 27, 1963. I am sure many of the dancers over the nation will miss them as we will. They attended many of the Nationals, Festivals and Square Dance Camps. I know Rosie sold many subscriptions to Sets in Order. I subscribed to it thru Rosie myself . . .

John Calhoun
Birmingham, Ala.

Dear Editor:

. . . I enjoy and rely on Sets in Order very

much. It is an excellent publication and I couldn't get along without it in my calling . . .

Bill Grimson
Estevan, Sask., Canada

Dear Editor:

The way to get acquainted with people is to work with them on some special project. This is true in square dancing, too, where it is really more fun than in most other aspects of living. Since coming into square dancing about 10 years ago, my wife and I have served on several committees in our club and our association,

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Bob Morris
Ellington, Ore.

Dear Editor:

Many times while driving I find myself behind an automobile that has a Square Dance rear bumper sticker. It would be nice if the

driver behind would give 3 short blasts on the horn (for the code "S" for square) and both drivers acknowledge by raising their right hand. The right hand is recommended because it can easily be seen by both drivers.

I have blown my horn many times at autos that have square dance stickers, but, most of them thought I was trying to tell them they had something wrong with their car! If this signal were made known to all square dancers, I'm certain we'd understand it as being part of our own "little world of square dance lingo." I

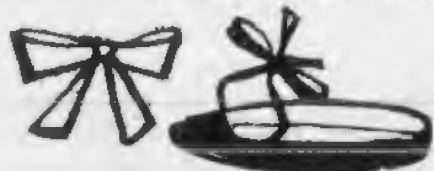


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PAT'S PLASTIC
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have included this little bit of fun to my present square dance class.

Bill Caldarone
Cranston, R.I.

Dear Editor:

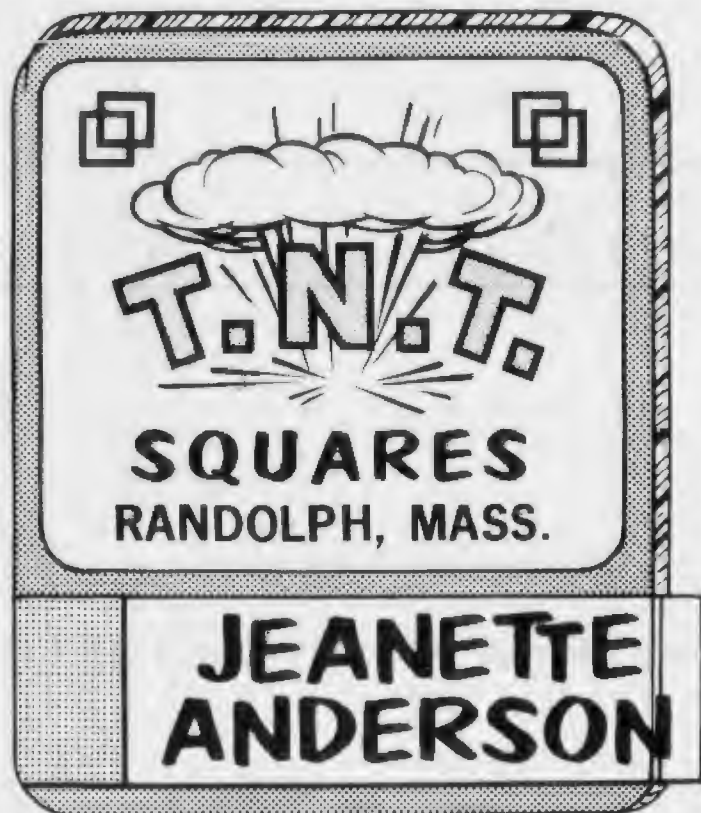
We think that your change in cover is a very good idea — the accent on Square Dancing is excellent. It makes it more quickly and easily identified with the activity — but — don't let the name Sets in Order get too small! . . .

Win MacLeod
Victoria, B.C., Canada

Dear Editor:

There seems to be the thought in the states that there is no square dancing here on the island of Guam. At least we thought so, too, before we came here. If we could get the word around some way, I'm sure it would help those square dancers who are anticipating a tour of duty here.

. . . We do not have a professional caller. There are three of us who are making feeble stabs at it, but there are so many movements that we can't seem to get them all together.



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Doyle Guinn
 On the Island of Guam

Dear Editor:

. . . Sets in Order's marvelous. It goes from strength to strength . . .

Tommy Cavanagh
 London, England

THIS WE LIKE

The Southwestern Ohio Square Dance Federation has put out a most attractive publicity folder to attract new people to square dancing. On the cover are the words, "Want to find the Fun People? Just put on your dancing shoes!" —turn the page—"and learn to Square Dance." The dancing shoes are pictured on the cover along with a bar of music. Herb Liss and Don Baker are responsible for theme, copy and art work and it is a clever publicity piece, the inside pages answering basic questions.

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FRIDAY

(Commerce Building)

1:00 P.M. - 9:30 P.M. — REGISTRATION

6:00 P.M. - 7:45 P.M. — IMPROMPTU CALLING

7:45 P.M. - 8:00 P.M. — PRESENTATION OF COLORS —
NATIONAL ANTHEM

8:00 P.M. - 11:30 P.M. — DANCING with the World's Finest
"LIVE" Callers, to the tune of
"THE WESTERNAIRES"

EXHIBITION, 9:45 P.M. - 10:00 P.M. — MARY-GO-ROUNDERS
(HAYWARD)

AFTER PARTIES — AT FAIR GROUNDS and, Compliments of
Steppers and Stompers, at "BIG RED BARN," 1st & Shaw

TEEN DANCE — SATURDAY (Armory)

10:00 A.M. - 12 NOON — WORKSHOP — Square Dance and
Round Dance

1:00 P.M. - 5:00 P.M. — IMPROMPTU CALLING

7:00 P.M. - 7:45 P.M. — PRE-ROUNDS

7:45 P.M. - 8:00 P.M. — PRESENTATION OF COLORS —
NATIONAL ANTHEM — GREETINGS
FROM FRESNO — GRAND MARCH

8:00 P.M. - 11:30 P.M. — DANCING with the World's Finest
"LIVE" Callers, to the tune of the
"BAKERSFIELD HOEDOWNERS"

EXHIBITIONS: 3:45 P.M. - 4:00 P.M. — STAR LIGHTERS
(FRESNO)

9:30 P.M. - 9:45 P.M. — STAR LIGHTERS

FREE AFTER PARTY - 12:00 P.M. - 2 A.M. (Armory),
Compliments of the STAR LIGHTERS

SATURDAY

8:30 A.M. - 9:30 P.M. — REGISTRATION

9:30 A.M. - 5:00 P.M. — WORKSHOPS:

ROUND DANCE — 9:30 A.M. - 5:00 P.M. — Commerce Bldg.

Featuring:

Chairman — John & Imogene Patterson

Francis & Violet Kimble — Larry & Thelma Jessen

Forrest & Kay Richards — Louie & Lela Leon

Gene & Betty Welsh — Bob & Helen Smithwick

SQUARE DANCE — 10:00 A.M. - 12:00 NOON — Industry
Building

TEEN-AGE — 10:00 A.M. - 12:00 NOON — Armory

PANELS at O'NEILLS HALL Moderator: Subject:

2:00 P.M. - 3:00 P.M. — Ken Leisner, Fullerton

"Younger Dancers"

3:15 P.M. - 4:15 P.M. — Earl Callaway, Menlo Park

"Club-Caller Relationship"

1:00 P.M. - 5:00 P.M. — IMPROMPTU CALLING

Industry Bldg. & Armory

EXHIBITIONS:

3:00 P.M. - 3:15 P.M. — Commerce Bldg. — Swinging Sweet-
hearts, Gardena

3:45 P.M. - 4:00 P.M. — Armory — Star Lighters, Fresno

4:00 P.M. - 4:15 P.M. — Industry Bldg. — Shooting Stars,
Fresno

7:00 P.M. - 7:45 P.M. — PRE-ROUNDS

7:45 P.M. - 8:00 P.M. — (ALL BUILDINGS) PRESENTATION OF
COLORS — NATIONAL ANTHEM —
GREETINGS FROM FRESNO —
GRAND MARCH

8:00 P.M. - 11:30 P.M. — CONTINUING DANCING with the
World's Finest "LIVE" Callers, to the
finest "LIVE" Music:

Commerce Bldg.: **Westernaires**

Industry Bldg.: **Dingie's Wheelers**

Armory: **Bakersfield Hoedowners**

Our Special Guests: "THE MOON BEAMS"

EXHIBITIONS:

9:00 P.M. - 9:15 P.M. — Commerce Bldg.—The Moon Beams
(Fresno)

9:30 P.M. - 9:45 P.M. — Armory—Star Lighters (Fresno)

10:00 P.M. - 10:15 P.M. — Industry Bldg.—Swinging Sweet-
hearts (Gardena)

10:45 P.M. - 11:00 P.M. — Commerce Bldg.—Jubilaires
(Santa Clara Valley)

AFTER PARTIES TO TAPER OFF THE NIGHT OF FUN AT FAIR
GROUND'S and, Compliments of Pairs of Fours, at "BIG
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In '64'

Friday, Saturday, Sunday
Feb. 21, 22 and 23, 1964

Square Dance Convention

SUNDAY

11:00 A.M. - 1:00 P.M. — ADVISORY BOARD LUNCHEON (Hotel Californian)

1:00 P.M. - 1:15 P.M. — PRESENTATION OF COLORS — NATIONAL ANTHEM (Commerce and Industry Buildings)

1:15 P.M. - 5:00 P.M. — CONCLUDING THREE DAYS OF DANCING PLEASURE WITH THE WORLD'S "FINEST" CALLERS, TO THE TUNE OF THE FINEST "LIVE" MUSIC:

COMMERCE BUILDING:
WESTERNAIRES

INDUSTRY BUILDING:
DINGIE'S WHEELERS

PANEL AT O'NEILL HALL

Moderator: Subject:

2:00 P.M. - 3:00 P.M. — George Norton, Oakland "The Round Dance Picture"

EXHIBITIONS:

3:00 P.M. - 3:15 P.M. — Commerce Bldg.—Dots and Dashes (Lancaster)

3:30 P.M. - 4:00 P.M. — Industry Bldg.—Mary-Go-Rounders (Hayward)

4:00 P.M. - 4:15 P.M. — Commerce Bldg.—Shooting Stars (Fresno)

SOUND BY JIM HILTON

HOUSING

MOTELS AND HOTELS

See separate information sheets regarding rates, facilities available and instructions as to making reservations. In most cases a \$1.00 dividend per room will be made where the accommodations allocated by a motel are substantially filled. **MAKE RESERVATIONS EARLY TO ASSURE DISCOUNT. INCLUDE 1 NIGHT'S DEPOSIT PER ROOM.**

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DEADLINE - FEBRUARY 5TH, 1964

ADULT Pre-Registration At Door

<input type="checkbox"/> Friday	\$1.75 per person	\$2.00	TEENAGER - Per Day	\$1.00
<input type="checkbox"/> Saturday	\$2.00 per person	\$2.25	<input type="checkbox"/> 3 Day Pkg. - per Teenager	\$2.50
<input type="checkbox"/> Sunday	1.75 per person	\$2.00		
<input type="checkbox"/> 3 Day Package - per person	\$4.50			

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Last His Hers

STREET _____

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Make checks payable to the 11TH STATE CONVENTION, 1964
Mail to Lawrence Helwig, 12649 E. Adams, Del Rey, Fresno County, California

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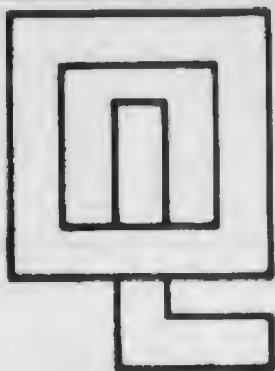
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FOR TRAVELING DANCERS

A "Directory of Sources" will be released about February 10, 1964 by the Foundation for Square Dancing, Inc. Arranged for quick reference, it lists sources of information on when and where there is square and round dancing and how to obtain such publications. Readers may request a copy of the Directory without charge by sending a stamped, self-addressed envelope to the Foundation at 230 Harvard Circle, Newtonville, Mass. 02160. They should write at once as the supply is

limited and they are asked to mention Sets in Order.

TRADITIONAL ROUNDS

The Delaware Valley Round Dance Teachers made their final listing of "Traditional Rounds" for the 1963-1964 season in December, John Nash reporting. In the top ten spots were: Mannita Waltz, Think, Neapolitan, Siesta in Sevilla, Sleepy Time Gal, Kon Tiki, Kiss Waltz, Naughty But Nice, Good Night Two-Step and Hot Lips.

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The CALLER OF THE MONTH



Photo by Merle Studio

Dick Enderle — Kansas City, Mo.

DICK ENDERLE contributes to the forward movement of square dancing not only by being an excellent caller but by being the sort of individual whom people instantly enjoy meeting and knowing, a quality important to one in the leadership category of square dancing.

He fought against his first square dance lesson, as did so many before him, but his wife Ninfa finally persuaded him and it took only one lesson to "sell" Dick on square dancing. "I found out quickly that square dancing was a very superior form of adult recreation," says he.

Nine months after the Enderles had graduated from their square dance class they were at an after-party with their caller, Emery Wilson, and Dick was invited, along with the rest of the guests, to "have a try at the mike." That was the next giant step and Emery encouraged the fledgling caller to practice, allowing him to call at his dances wherever he went. Dick was fascinated with all of it and considered himself extremely lucky to have Wilson's encouragement and teaching.

Since then Dick has given many lessons himself and has been privileged — his word — to call for about seven different clubs of his own

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NEW RELEASES

No. 6019—HONKY TONK GIRL Flip Instrumental By Tommy Stoye, Tacoma, Wash.

No. 6018—CLIMBING UP DEM GOLDEN STAIRS Flip Instrumental By Bill Castner, Pleasant Hill, Calif.

FIRST Round Dance Release

No. 6300—FAIRY TALE Instrumental & Flip Sides with Cues

Written by Bernie Tourigny & Jan Brunell of Holden, Mass.

Cues by Barbara Smith of Bay Path Barn, Boylston, Mass.

Be sure and get this one. You can take the Record home and practice to Barbara's cues, and she's right on the money with the cues. **Music by the Westernaires.**



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at home. The highlights of his calling life include being featured at the Golden State Festival in Oakland, Calif.; guesting at the Smith Brothers' Institute; calling at the Oklahoma State Festival; annual institutes at Springfield and Excelsior Springs, Mo.

Dick has been calling for 5 years plus, now, and says, "I wish I could mention all of the wonderful people I have met during that time; there's just nothing like the kind you meet in square dancing."

Dick and Ninfa have two children, Tina and

Ricky, who are 13 and 11 years old, respectively. When he is not working at his calling hobby, Dick is service manager for an automobile dealer.

LONG ISLAND SQUARE DANCING

Square dancers on Long Island are ready and willing to provide square dancing information about their area for visitors to the New York World's Fair in 1964. The quickest and most accurate contact can be made by writing SDCCA, Box 84, Brightwaters, N.Y.



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ROUND DANCE CHOICES

December choices for Rounds of the Month at various places in the country included the ones noted here. In New England, EDSARDA chose By Heck and Swing La La (Easy); Volare and Auf Wiedersehn (Inter.); Janie and Just a Little Street (Adv.); and I Hum a Waltz as Recommended Advanced. The Washington Federation picked Happy Trumpeter; the Oregon Federation, Bossa Nova. In the Pennsylvania area the Mid-Atlantic Federation picked By Heck for square dancers, Just a Little Street

for round dancers. The Square Dance Leaders of Michigan liked Lonesome Two-Step. Vancouver Island Assn. in British Columbia, chose Pennsylvania Waltz, as did the Reno Square Dance Council in Nevada. In Montana the Yellowstone Council chose City Lights.

WHERE IS THE DOOR?

Buttons and Bows Club of Fort Dodge, Ia. is looking for the door which they sent around to be given as a "door prize" from club to club. It was last seen in Kansas; any info will be welcomed by P. DeFoe, 1705-4th, So., Ft. Dodge.

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NEW RELEASES ON KALOX

K-1030 I SAW THE LIGHT Flip/Instrumental
Caller: Harper Smith

Deacon Smith really puts the dancers in the mood with this one backed up by the Rhythm Outlaws Band who went all out on the instrumental.

K-1031 JOSE Flip/Instrumental, Caller: C. O. Guest

A great new novelty with all the Latin flavor music by the Rhythm Outlaws. Something really different in the way of a square dance tune.

NEW RELEASE ON BELCO

B-107 SWEET & EASY Flip/Inst, Caller: Johnny Pierce

Johnny Pierce does a fine job and the dance is something a little different along with fine instrumental by the Belco Rhythm Boys.

LATEST RELEASE ON LONGHORN

LH-137 BLUE HAWAII Flip/Inst, Caller: Red Warrick



story had not arrived by deadline. Next month this feature will appear once again — editor.

SORRY!

We're not overlooking our round dance couple this month. As a matter of fact we have a special couple all ready to spotlight but the necessary information needed for the

GEMS FROM THE OTHER PUBLICATIONS

Van Vander Walker in Local Square, San Diego, Calif.

"Any leader who tries to treat people as if they were all cast from the same mold is heading for trouble. No two people in the world are alike.

"Some people are sensitive to criticism and ridicule. Others are thick skinned and more than ready to trade jest for jest and blow for blow.

"We think that the fear of ridicule or the thought that they are going to be made to look silly has kept more men from learning to square dance than anything else.

"Women are less sensitive to this than men . . . They love to be the center of attraction; it is their heritage. (Boy, will I hear about this.)

"One never knows what underlying cause makes people touchy or thin skinned. We do know that a leader or caller should develop the ability to sense and anticipate the reactions of the people he is associated with. It is not always easy to cultivate the individual when you are busy but it is always profitable to do so . . .

"The moment a person squares up, he has become a very important part of a team, the

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square he is dancing in. Here a group policy has become essential and here is where your ability to recognize and work with the individual traits of these people begins to pay off. Here is where a teacher meets his 'Moment of Truth'...

SQUARE DANCE MONTH IN FLORIDA

Many are the ways indeed in which square dancing may be recognized and given prestige publicity. In Florida, in December, there occurred what must certainly be a "first." Bob

Dawson of Sarasota was featured as Caller of the Month in Sets in Order and thru this channel the Mayor and County Board of Commissioners in Sarasota were interested in proclaiming a Square Dance Month for the area. This was done and local newspapers went along with the idea. Bob, who is busy seven nights a week with square dancing, played up a publicity outlet with real "follow thru," suggesting a method which may be used in any area when one of its square dancers is featured in this or a similar manner nationally.

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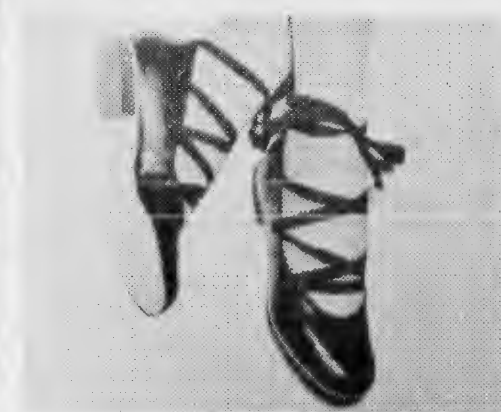


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(On the Record, continued from page 7)

Comment: Dance patterns are well timed and meter of call is easy to follow. Music is clean and well recorded.

Rating: Produced by the reviewer

THE BEST THINGS IN LIFE ARE FREE —

Blue Star 1707

Key: B flat **Tempo:** 126 **Range:** High HD
Caller: Andy Andrus Low LB

Music: Standard 2/4 — Guitar, Accordion, Piano, Drums, Bass

Synopsis: (Break) Allemande — forward two for a thar star — shoot star, full around — partner box the gnat — gents star left — partner right allemande — swing — promenade. (Figure) Four ladies chain — heads right and left thru — sides cross trail round two to a line — up and back — star thru — substitute — square thru $\frac{3}{4}$ — swing — promenade.

Comment: Tune selection is good and music is quite adequate. Dance patterns are well timed and word meter is O.K. Rating: ☆☆

WINTER WONDERLAND — Lore 1054

Key: B flat **Tempo:** 170 **Range:** High LB
Caller: Bob Augustin Low LB

Music: Western 2/4 — Guitar, Piano, Accordion, Drums, Bass

Synopsis: (Break) Ladies chain — circle — allemande — weave — partner right — men star left — partner do sa do — swing — promenade. (Figure) Heads square thru — do sa do — ocean wave — eight chain thru — right and left thru — dive thru — square thru $\frac{3}{4}$ — allemande — pass one — swing next — promenade.

Comment: Recorded at an impossible speed. No Rating

I WANTA GO HOME — Blue Star 1704

Key: C **Tempo:** 128 **Range:** High HA
Caller: Larry Faught Low LC

Music: Western 2/4 — Piano, Guitar, Accordion, Drums, Bass

Synopsis: (Figure) Heads promenade half — lead right-circle to a line — up and back — two ladies chain — end ladies diagonally chain — rock up and back — star thru — dive thru —

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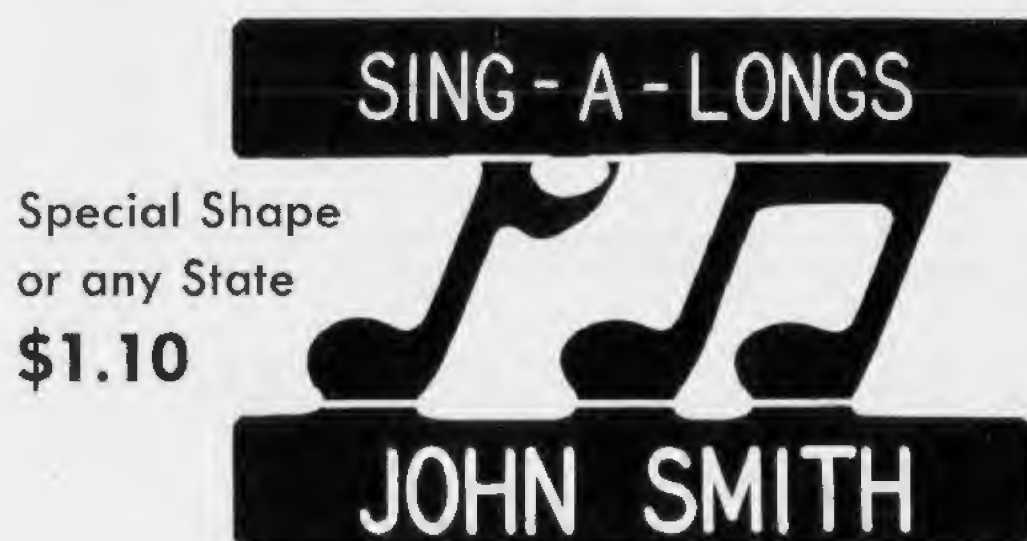
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Additional Dealers on Next Page

circle half — frontier whirl — corner swing — promenade. (Break) Four ladies chain — chain back to a do paso — gents star right — pass partner — allemande — swing.

Comment: A conventional but interesting routine. Callers may have to adjust timing. Tune is an unfamiliar "country song." Rating: ☆+

LONESOME SQUARE — Old Timer 8198

Key: E Tempo: 124 Range: High HD
Caller: Joe Boykin Low LE

Music: Western 2/4 — Guitar, Violin, Steel-Guitar, Bass-Guitar

Synopsis: (Break) Four ladies chain — chain back — circle — men star right, girls backtrack — pass partner — allemande — weave — do sa do — promenade. (Figure) Heads lead right — circle to line — up and back — pass thru — U turn back — pass thru — centers arch — ends turn in — star thru — circle — allemande — swing — promenade.

Comment: Music is adequate and dance patterns have conventional timing. Meter of words needs some adjustment. Rating: ☆

GOODNIGHT SWEETHEART — Top 25069 *

Key: B flat Tempo: 128 Range: High HD
Caller: Dick Jones Low LB

Music: Standard 2/4 — Guitar, Piano, Drums, Bass.

Synopsis: Complete call printed in workshop.

Comment: Music is well played and dance patterns are well timed with acceptable meter. Lyrics are well chosen. Dance lacks excitement but callers with good singing voices will use this as a closing to their programs.

Rating: ☆☆

SWEET AND EASY — Belco 107

Key: B flat Tempo: 129 Range: High HB
Caller: Johnny Pierce Low LB

Music: Western 2/4 — Violin, Piano, Guitar, Drums, Bass, Banjo

Synopsis: (Break) Around corner — swing partner — promenade — heads wheel — right and left thru — star thru — pass thru — allemande — grand right and left — promenade. (Figure) Heads promenade half way — right and left



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thru — square thru — right and left thru — whirlaway — pass thru — U turn back — swing — promenade.

Comment: Music has a definite "country music" sound but is well played. Dance patterns are conventional. Tune is unfamiliar and not too easy to learn. Rating: ☆+

MARIE — MacGregor 1003

Key: C **Tempo:** 128 **Range:** High HC
Caller: Joel Pepper **Low** LG

Music: Western 2/4 — Accordion, Guitar, Piano, Drums, Bass

Synopsis: (Break) Swing — promenade — gents star right — partner left — girls star right — box the flea — promenade. (Figure) Heads promenade half — swing the opposite — face middle — pass thru — round one — star right — allemande — do sa do — corner swing — promenade.

Comment: Tune has exceptionally wide range and call is not accurate in timing. A good tune for callers to demonstrate their singing ability. Rating: ☆+

CALICO GIRL — Bogan 1163

Key: G **Tempo:** 128 **Range:** High HC
Caller: Darrel Slocum **Low** LB

Music: Western 2/4 — Guitar, Piano, Accordion, Drums, Bass

Synopsis: (Break) Allemande — do so do — gents star left — do sa do — bow — swing — allemande — weave — promenade — swing. (Figure) Four ladies chain — heads square thru — with sides, circle to a line — up and back — pass thru — wheel and deal — centers pass thru — allemande — do sa do — gents star left — 3/4 round and swing.

Comment: Tune is a good one and music is adequate. Dance patterns are interesting and conventional, but meter and rhyme could be better. Rating: ☆☆

GIMME A LITTLE KISS — Square L 112

Key: A **Tempo:** 130 **Range:** High HA
Caller: Melton Luttrell **Low** LC

Music: Western 4/4 — Violins, Piano, Guitar, Bass, Rhythm-Guitar



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Additional Dealers on Next Page

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Additional Dealers on Next Page

Synopsis: (Break) Four ladies chain — roll away — swing — allemande — do sa do — allemande — pass partner — next by left — ladies promenade — gents stand back to back — partner left — promenade. (Figure) Heads right and circle to a line — up and back — cross trail — U turn back — right and left thru — courtesy turn a 1/4 more — girls hook rights to make a line of four — turn line once around — bend the line — gents star left — box the gnat — pull by — swing corner — promenade.

Comment: Music is well played and tune selection is good. Dance patterns are very interesting but will require a walk thru in most areas. Callers will have to be alert on the timing when calling it. Rating: ☆☆

DOWN BY THE RIVERSIDE — MacGregor 1004

Key: F Tempo: 128 Range: High HC
Caller: Bill Ball Low LC
Music: Standard 2/4 — Accordion, Piano, Guitar, Drums, Bass

Synopsis: (Break) Ladies chain — rollaway — circle allemande — forward two for a thar star — slip clutch — allemande — right and left grand — promenade. (Figure) Head ladies chain — star thru — right hand star — back by left — star promenade corner — inside ladies rollaway — back out — allemande — promenade.

Comment: Music is typical to that found on this label. Tune has been done several time before. This dance uses conventional patterns. Good callers can probably put this one over.

Rating: ☆☆

DOWN BY THE RIVERSIDE — Top 25070

Key: G Tempo: 128 Range: High HD
Caller: Chip Hendrickson Low LD

Music: Standard 2/4 — Banjo, Piano, Drums, Bass

Synopsis: (Break) Circle full around — allemande — forward two for a thar star — shoot star, full around — corner box the gnat — do sa do — promenade. (Figure) Four ladies chain — promenade — heads wheel — right and left thru — circle four — full around — head gents break to a line — up and back — cross trail — corner swing — promenade.

Comment: Music is well played and lyrics of call

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SINGING CALLS

Get Me To The Dance	Sets in Order 141
Sugar Coated Baby	Wagon Wheel 104
Walking to Kansas City	Kalox 1028
Full Time Job	MacGregor 1001
Green Green	Flip 145

ROUNDS

Fraulein	Blue Star 1645
Pennsylvania Waltz	Top 26004
Lonesome Two-Step	Decca 31514
Walking to Kansas City	Kalox 1028
City Lights	Blue Star 1657

are well chosen. The dance seems to lack excitement and the circle seems extra long. Timing and meter are both quite acceptable. This record is slightly higher in voice range than the MacGregor. Rating: ☆☆

PARDON MY WHISKERS — Mustang 101

Key: B flat Tempo: 130 Range: High HC
 Caller: Snooky Brasher Low LB

Music: Western 2/4 — Piano, Guitar, Bass, Clarinet, Rhythm Guitar, Harmonica

Synopsis: (Break) Around corner — see saw — circle — allemande — forward two for a thar star — slip clutch — pass one — allemande — weave — promenade. (Figure) Heads up and back — do sa do — swing thru — balance — box the gnat — square thru — with sides swing thru — balance — box the gnat — pull by — corner swing — promenade.

Comment: A novelty tune with acceptable music. The dance is quite busy. With a little work some callers will make this a good dance.

Rating: ☆

OLD FASHIONED LOVE — MacGregor 1006

Key: F Tempo: 126 Range: High HD
 Caller: Bob Van Antwerp Low LD

Music: Standard 2/4 — Accordion, Banjo, Organ, Drums, Bass

Synopsis: (Break) Four ladies chain — chain back — girls rollaway — girls star right — partner left — make a thar star — slip clutch — allemande — promenade — swing. (Figure) Ladies promenade — swing — allemande — do sa do — with corner star thru — circle — whirlaway

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in RECORDS and PUBLICATIONS

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Additional Dealers on Previous Pages

— grand right and left — promenade — swing.
Comment: Music is quite acceptable and tune has merit. Dance patterns are conventional and well timed. Rating: ☆☆

SWING, SWING, SWING — Mustang 102

Key: C **Tempo:** 129 **Range:** High HA
Caller: Major Browning **Low** LG

Music: Western 2/4 — Piano, Guitar, Bass,
Accordion, Harmonica

Synopsis: (Break) Heads up and back — square thru $\frac{3}{4}$ — separate round one — right and left thru — square thru $\frac{3}{4}$ — allemande — grand right and left — promenade. (Figure) Heads up and back — square thru — right and left thru — eight chain thru — star thru — right and left thru — cross trail — U turn back — up and back — bend the line — cross trail — allemande — grand right and left — promenade.

Comment: Tune is the old standard "Smoke, Smoke, Smoke." Dance patterns are standard with acceptable timing. Recorded quite low but callers with a flair for showmanship can probably have fun with this. Rating: ☆

LOVE'S GONNA LIVE HERE — MacGregor 1005

Key: F **Tempo:** 128 **Range:** High HD
Caller: Don Stewart **Low** LF

Music: Western 2/4 — Piano, Accordion, Guitar
Drums, Bass

Synopsis: (Break) Allemande — right to partner, alamo balance — swing thru — balance —

swing thru — right and left grand — do sa do — swing — promenade. (Figure) Sides half sashay — heads up and back — cross trail, round one — pass thru — star thru — bend the line — star thru — right and left thru — dive thru — square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: Dance patterns are interesting but tune is quite monotonous. Recorded towards the high side but might be great for tenors. Music is standard for this label. Rating: ☆☆

HOEDOWN

MANDOLIN BOOGIE — Blue Star 1708

Key: C **Tempo:** 121

Music: (The Texans) Mandolin, Piano, Drums, Bass
GONE — Flip side to the above

Key: G **Tempo:** 133

Music: (The Texans) Piano, Guitar, Drums, Bass

Comment: Mandolin Boogie is interesting but far too slow for a hoedown and increasing speed doesn't help it much. Gone is a fast moving number featuring the piano. Callers who like rather melodious hoedowns and can stay with chord patterns that are slightly different will probably enjoy this. Rating: ☆+

FREIGHT TRAIN — Prairie 1001

Key: D **Tempo:** 128 **Range:** High HB
Caller: Al Horn **Low** LA

Music: Western 2/4 — Accordion, Guitar, Bass

Synopsis: (Break) Allemande — box the gnat —

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wrong way grand — partner right — allemande — right and left grand — swing — promenade. (Figure) Heads up and back — star thru — pass thru — circle half — dive thru — substitute — double pass thru — first right, next left — right and left thru — two ladies chain — allemande full turn — partner do sa do — promenade corner — sides face — grand square.

Comment: Music is thin with a definite "country music" sound. The fidelity is good. The dance patterns are conventional and timing is O.K. Meter of words will require practice to learn dance. Not an exciting record. Rating: ☆+



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ACE IN THE HOLE — Bogan 1161

Key: G **Tempo:** 126 **Range:** High HD

Caller: Bob Radford **Low LD**

Music: Western 2/4 — Guitar, Piano, Violin, Drums, Bass

Synopsis: (Break) Allemande — promenade — four couples wheel — promenade — ladies rollaway — girls turn back left allemande — grand right and left — do sa do — promenade — swing. (Figure) Four ladies chain — heads half sashay — up and back — box the gnat — square thru — right and left thru — right hand star — girls turn back, swing — promenade — swing.

Comment: Music is adequate and dance patterns

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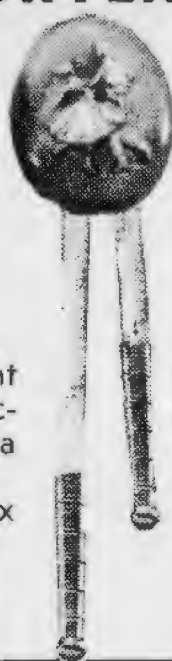
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are conventional with acceptable timing. Meter of words needs some adjusting. Recorded a little to the high side. Dance lacks excitement.

Rating: ☆+

TAVERN IN TOWN — Bogan 1162

Key: C Tempo: 128 Range: High HD

Caller: Charles Drake Low LC

Music: Western 2/4 — Piano, Guitar, Violin, Bass, Drums

Synopsis: (Break) Four ladies chain — circle — allemande-forward two for a thar star — shoot star, do sa do — allemande — weave — do sa do — promenade. (Figure) Heads promenade half — right and left thru — corner do sa do

— partner swing — sides face, grand square — corner swing — allemande — promenade — swing.

Comment: Dance patterns are conventional but word meter will require a little practice to learn. Music is adequate. Rating: ☆+

CLIMBING UP DEM GOLDEN STAIRS —

Golden Square 6018

Key: C Tempo: 125 Range: High HC

Caller: Bill Castner Low LB

Music: Western 2/4 — Guitar, Drums, Vibes, Bass

Synopsis: (Break) Corner left — partner right — girls star left — partner right — corner left — grand right and left — do sa do — promenade.

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(Figure) Side ladies chain — head ladies chain — heads up and back — star thru — pass thru — star thru — pass thru — U turn back — square thru — do sa do — men star left — do sa do — promenade — girls roll back — promenade — girls roll back — promenade — girls roll back — promenade.

Comment: Music is quite acceptable and the dance is unusual and pleasant to do. Callers will have to concentrate on timing. Rating: ☆☆

MARGIE — Bogan 1165

Key: C Tempo: 128

Caller: Darrell Slocum

Range: High HB

Music: Western 2/4 — Piano, Guitar, Accordion, Drums, Bass

Synopsis: (Break) Swing — circle — do ci the corner — see saw partner — gents star left — pass partner — allemande — grand right and left — promenade — swing. (Figure) Sashay corner — partner swing — promenade — heads wheel — right and left thru — star thru — pass thru — swing — gents star left — do sa do — promenade — swing.

Comment: A good tune that has been done several times in the past. This is in a good voice range. The dance patterns are well timed but the word meter leaves a lot to be desired.



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Callers willing to work on it a bit will enjoy calling the dance. Rating: ☆☆

ROUNDS

GOLDEN EARRINGS — Grenn 14059

Music: Al Russ — Trumpet, Saxophones, Piano, Bass, Drums, Clarinets

Choreographers: Irene & Bill Hart

Comment: Good music in slow waltz tempo. The routine goes thru three times and should appeal to experienced round dancers.

KENTUCKY HOME — Flip side to the above

Music: All Russ — Piano, Trumpet, Saxophones, Clarinet, Drums, Bass

Choreographers: Ralph & Jeanette Kinnane

Comment: A lively two step with music played in a Dixieland style. Routine is not difficult and should be fun to do.

EMPEROR WALTZ — Blue Star 1709

Music: The Shannonaire — Organ, Drums, Bass, Flute, Clarinet, Bells

Choreographers: Bryce & Elner Reay

Comment: Music is quite danceable and routine should be interesting to experienced round dancers.

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DON'T LET ME DREAM — Flip side to the above

Music: The Texans — Piano, Accordion, Drums,
Guitar, Bass

Choreographers: Elmer & Pauline Alford

Comment: Music is adequate and the two step
routine is easy to do and easy to learn. A 24
measure dance with no parts repeated. Routine
goes thru three times.

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EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

CHANCES ARE, IF YOU'LL REMEMBER BACK, one of the first dances you learned during your beginning days was The Route. From a square, two head couples would move to the right and circle four. Then the head men would break and make lines of four. Of all the simple movements you have learned, this one undoubtedly remained and you probably will find that you use it several times each evening in your dancing. With such a simple movement, then, it's rather interesting to discover that, with a slight change, there are additional possibilities for its use. Here's something for you to try out in your workshop.

Face Out Line

By Tracy E. Johnson, Winchester, Illinois

Simply a continuation of the circling movement whereby one couple visits another and circles to a line. Only, instead of making the line after having circled half, the circle continues until it has made a full revolution and the lead person "opens" the line—facing out.

Actually, pictures are only superfluous here for the movement is so simple, but let's watch the dancers anyway. The head two couples lead out to the right (1) and circle clockwise (2). Instead of stopping at the usual spot—half way around (3)—the circle continues. After it has gone full around the lead man releases with his left hand (4) and pulls the group into a line of four facing out (5). Like the usual line of four (facing in) it's quite natural for the lady at the end of the line to duck under and make a left face turn (6). From this beginning you may find quite a few possible movements that blend well. Why not give it a try?

Because of the simplicity of this movement we have not presented any special drills but instead invite you to try your hand at developing a few samples. You're in a natural position for a bend the line, ends turn in, wheel and deal, etc.—Ed.

RECORD SALE

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Ed Gilmore
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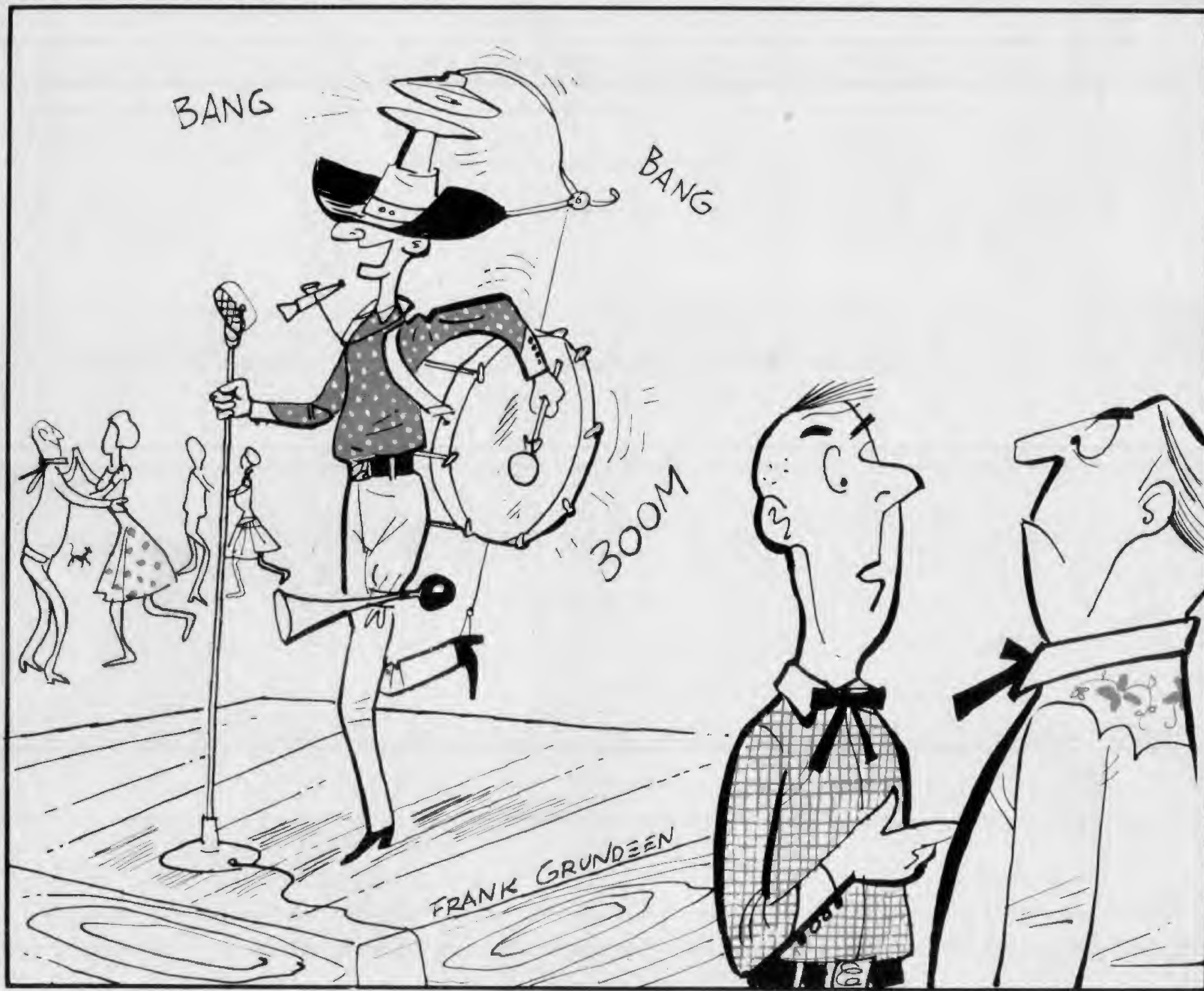
No one can make you become a good caller! Your ability depends entirely on what you put into the activity. By studying, by practice and by honest endeavor you *can* improve, no matter how good you may be at the present time. It's true that the most proficient callers never stop learning. It's also true in this activity of ours that nothing beats actual experience.

For an unbeatable experience aimed at self improvement may we once again recommend to you a special CALLER'S COURSE to be conducted by the one and only Ed Gilmore (caller-teacher-lecturer-author and recording artist) at ASILOMAR. The five-day course will be conducted in conjunction with the regular summer Asilomar Square Dance Vacation Institute, July 25 through July 31, 1964. Attendance at the course will be limited to allow time for individual coaching.

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